

STRANGE PHASE OF THEATRICAL CONDITIONS TODAY

MAY 20, 1914

PRICE TEN CENTS



NATALIE

Feminism as a Dramatic Theme — by Geo. Middleton

FROM
THE
PLAY WORLD



White, N. Y.

PEARL SINDELAR
Who took Louise Dresser's place in
"Potash and Perlmutter"

MR. WILLIAM COURTLIGH
Shepherd of The Lambs



Deery, N. Y.

GERTRUDE McCOY
An Edison Leading Woman



White, N. Y.

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ETHEL BARRYMORE AND JOHN DREW
Rehearsing "A Scrap of Paper"

R. PEYTON CARTER, MAUDE ADAMS, MORTON SELDEN AND AUBREY SMITH
In "The Legend of Leonora"

Otto Sarony, N. Y.



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DRAMATIC MIRROR

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THE FEMINIST MOVEMENT AS A DRAMATIC THEME

GEORGE MIDDLETON, author of "The Cavalier," "The House of a Thousand Candles" and other plays, was deep in the intricacies of what is to him a very vital question of modern life, when I stopped him. "What is the feminist movement?" I asked. He coughed and considered. Not because the question was a poser, or anything like that, but just on account of the broad sweep of it, and the opportunity it afforded him to give expression to several varieties of sentiment in as many different ways.

"The feminist movement," he began again, staring with intensity at a picture on a neighboring wall, "is a social protest, an attack on personal and social opinion wherever they oppose sexual equality in work, pay and so on. It has many aspects, suffrage being merely the political phase, and what I call the feminist movement in the drama, another. This latter phase is a big movement, although the managers persist in misunderstanding it, and although there has never been an adequate play written on the subject. I am thinking of it just now as dramatic material, a live issue to be reflected upon contemporary stages, in plays of the most progressive order.

"Significance of the woman movement lies in infinite possibilities of social readjustment. I believe that the so-called woman movement is not a cause, but a result of the unrest in modern life. I think women are refusing to accept the old traditional bounds which are inflicted upon her. Women are breaking down all the barriers to the professions which only a half century ago confronted women at every turn. With this entrance into the work of the world, she is merely following modern industry out of four walls into the larger home of the community. I believe much of the psychology of the modern woman rests in her desire to be of social use, and to have a larger field of personal life. Certainly the circumscribed life of many women has been its own cause of revolt. To me this whole movement is thrilling with drama waiting to be expressed, since it represents a great awakening in both men and women to a higher plane of mutual living."

Mr. Middleton was so much interested in his subject that at this point he snatched a sofa-pillow from the long couch in his study, threw it on the floor, and sat on it, where with his hands clasped about one knee, he could discourse with greater comfort. One thing to be said about Mr. Middleton is that he is consistent. He practises what he preaches. Play after play has come from his facile typewriter to prove beyond question that the feminist movement is instinct with drama. Most of them have been one-act plays, a form in which he specializes to a very considerable degree. "Nowadays" was a three-act comedy, but "Embers" and "Tradition" and other pieces making up the two volumes published by Henry Holt, are playlets.

"The one-act play is coming into its own," he said, "although it may be necessary for awhile to sneak it over. It is a real contribution to American drama, and, in its rigid interpretation, an idea boiled down to its essence, a revelatory moment of some crucial problem presented in a half hour, is worthy of the best attention of our native dramatists.

"But to return to the subject. Ultimately the feminist movement will have a tremendous effect on the drama, mainly because it will introduce new

treatments of old problems. There will, of course, continue the old stories of wronged wives and neglectful husbands, and we will always have with us the sentimentalized versions of the dramatic triangles so far removed from life. I don't suppose in many of the great popular successes of the future there will necessarily be great changes. But certainly in the plays which approximate life in pretension at least, we will have a nearer approach to the realities. The growing economic independence of woman, for example, is going to lift her from the old vague sex servitude, into a new dignity which will make her refuse to accept the antique humiliations of marriage-morality. If the wife is unhappily married, she has new avenues of expression which society and social opinion formerly denied her. To-day she has vocations open to her, so that her future lies in her own hands. The stage wife need no longer get into trouble with a sympathetic outsider merely because she has nothing else to do on her rainy days.

servatism is as prevalent among women as among men. We must recognize this whole movement as not a sex war, but as a conflict between conservatism and progress. The drama of the future will recognize too, that herein lies its real conflicts. For we will, I hope, get away from the idea that the real issues of life are battles between right and wrong, between heroes and villains. They are rather constituted in the eternal combats of points of view. It is the honesty of both parties in a conflict which makes for the absolute comedy or tragedy of life. This woman movement is going to accommodate it, since it is making of woman a human being, rather than just a female with preconceived reactions. We are in an era of shifting standards, and in the varying planes of personal evolution stand the great dramas of the present decade.

"There are plenty of very good reasons why there have not been more plays produced upon this theme. One is because the managers surround Forty-second Street and think the problems of that thoroughfare are all-important. They totally mis-read the prevalence of this movement and the great interest which women everywhere are taking in it. Women are ceasing to be indifferent: they are taking active sides, and the 'antis' are doing all the things which they condemn suffragists for doing to obtain it."

There is something very fine, and very inspiring too, about the enthusiasm with which Mr. Middleton speaks. In him is exemplified that most enviable quality of dramatists of any age, the desire to use the stage in its best expression for the betterment of the brotherhood of man. Also there is that other desire to say things in a new way, to break out of the rut of triteness. Particularly valuable is his discrimination between dramatic issues of right and wrong and combats of points of view. The distinction is too seldom drawn, and once realized, too infrequently put into practise. It is a common-sense refutation of that old idea that all drama is constituted between a woman and a man, two men and a woman or two women and a man, although the mere fact that the classic tragedians of ancient Greece found drama of the most vital and stirring kind in struggles between man and fate, should have driven the truth home once and for all.

I venture to say that more widespread appreciation (and it is constantly growing of itself), of healthy viewpoints like Mr. Middleton's, will do more toward the establishment of a national drama than the extraneous efforts of private organizations to foster morbid and unhealthful compositions under the impression that they are developing the theater into a public forum.

Mr. Middleton summarised his talk in two sentences: "Thoughtful men and women are resenting more and more the papulum that is being handed out by playwrights and managers. If the managers would put their ear to the ground, they would hear this movement instead of just the taxis of Broadway." Then he thought a moment and said as a sort of way of letting them down gently, "I don't blame them entirely for the miserable season we have had, but they ought to realize that there is a big field which they have not tapped—the feminist movement in the drama. And please say," he added, "that I owe nearly everything in my work to my wife, Fola La Follette, for she is the living, breathing embodiment of the Cause."

ARTHUR EDWIN KNOWLTON



Copyright by Paul Thompson, N. Y.
MR. GEORGE MIDDLETON AT HIS HOME IN
NEW YORK.

Further, the change in social opinion towards divorce, indicating as it does a higher ethical standard of marriage, is going to prevent the sloppy sentimentality we have had. The woman need not stay merely because of economic dependence. This in itself will bring about a freer expression of her personality. She will be a woman of brains and not merely of nervous system. This is bound to react upon the whole topography of sex expression. Also a new type of man must be evolved to meet the demands of the new type of self-reliant womanhood. Our heroes will cease to be halos on legs, whose main occupation is to rescue maidens in dramatic distress. In fact, these new reactions are what our drama needs, overlaid as it is with false standards of conduct between the sexes.

"This will not necessarily spring from woman suffrage. Woman suffrage as I said before, is merely the political aspect of the woman movement as a whole. There are many suffragists who do not go as far as the feminists in their beliefs. Con-

A UNIQUE SITUATION IN THEATERDOM

By ROBERT GRAU

"I AM not worrying about the spoken drama. The 'pictures' are doing the stage a lot of good and when things get settled a little I am going to produce for the stage again."

These are significant words uttered by Daniel Frohman in March of 1913, yet *Mission* readers are aware of the fact that the author has persistently expressed a similar viewpoint. Mr. Frohman, however, has had opportunity to observe the trend from an angle that best reveals the influence of the photoplay to attract new playgoers into the higher-priced theaters.

As the general manager of the Famous Players' Film Company, he has introduced into the newer field such celebrities as Sarah Bernhardt, James K. Hackett, James O'Neill, Henry E. Dixey, Bertha Kalich, and Mrs. Fiske, who have since found their public enlarged when appearing in person on the regular stage.

We have the photoplay to thank for the solution of what many believe has been the most difficult problem confronting the play producer, for it has gradually brought about an adjustment of the "too many theaters" situation; and with the building of new playhouses, checked for the time being and the conversion of a fair proportion of existing theaters into photoplay houses, the time is near when the producers in both fields will vie with each other for supremacy. Also, as the scale of admission prices becomes gradually quite similar for both, the managerial effort to entice the millions of low-priced amusement seekers into theaters where celebrities now popular on stage and screen alike hold forth, if crowned with success, is certain to induce many now inactive producers to emulate Mr. Frohman's expressed intention of resuming stage productivity.

It would seem, however, that a little discernment in the scale of prices according to the size of the auditorium, would greatly help to realize the aims of men who appear to wholly ignore that the basic foundation of moving picture prosperity has been the low prices which enabled the poorer classes to become persistent patrons, which attracted millions who never had attended a regular theater, but who now, with their families, flock to the neighborhood theaters—as often as three times a week. Slowly but surely, this tremendous public is forced even in the photoplay houses to increase its expenditure for entertainment, and as the standard of productions on the screen was raised, the desire for the multiple reel feature was so clearly and generally expressed, that now aside from the still existing nickel houses, the demand for a full evening's entertainment in one film production has induced practically every important play producer to enter the film industry on a large scale.

And as the majority of these producers in the older field are now affiliated with the established film manufacturers, such as these as Charles Frohman, Henry W. Savage, David Belasco and Klaw and Erlanger, who still have extensive interests in the theatrical field, are certain to obtain a firmer grasp on the public pulse when they are enabled to observe the comparative response of this public as between the two modes of entertainment.

Whether this clarified viewpoint will impress these gentlemen with the necessity for price bargains to tempt the new public to patronize their stage offerings, one may not doubt that the season of 1914-15 will witness a healthier condition in the amusement field generally than has existed for many years. With the Mowers, Shubert establishing a mighty film company with extensive affiliations and with several of the largest playhouses of vast seating capacity as the Manhattan Opera House, the Strand and the New York theaters and possibly Oscar Hammerstein's new opera house, permanently relegated to feature films, and with the Shuberts presenting photoplays at the

Metropolitan Opera House, the tendency is to greatly reduce the number of two-dollar-a-seat playhouses in all the large cities, and as these latter will more than ever before be confined to bijou auditoriums with seating capacity from 200 to 1,200, the spectacle of crowded houses so rarely on view of late should once more stimulate the producers, of whom there are fewer at this writing than at any period since those days when the field of the theater was regarded as too precarious to induce investments.



LAMBS' ALL-STAR GAMBO.

White, N. Y.

Edgar Pinto as Passion, William Elliott as Youth, Frederick Perry as Experience, William Deming as Intoxication, Digby Bell as Wealth, and William Roselle as Pleasure, in George V. Hobart's Morality Play, "Experience."

But while the trend toward "little" theaters will help to solve managerial problems in the high-priced field, the wonder is that some genius with a grasp on proportions does not tempt fate with an effort to compete with the vogue of the photoplay in the larger auditoriums. Who shall say that if photoplays can prosper in the most expensively conducted playhouses of large size at prices one-half as high as those prevailing in the best legitimate houses, that performances equally as good as those presented in the two-dollar houses will not attract the multitudes to the big auditoriums if the prices are cut in half?

Here we have a phase of the theatrical situation which may ultimately inaugurate that new era of stage prosperity so aptly indicated by Daniel Frohman's expression at the outset of this chapter. On the other hand, there are those who believe that a movement of this character may fast be launched by the powerful group of film men who are not affiliated with the theatrical interests and who resent the wholesale advent of the latter into their realm.

While the effort of G. M. Anderson to establish a popular-priced playhouse in San Francisco has been less successful than the earlier records indicated, the decline in the public response has been due to a series of complicated internal dissensions among his associates. These have been conducive to interrupt Mr. Anderson's prosperity in the field he sought to accomplish revolutionary results. But to those familiar with the facts, the troubous outcome up to this writing is attributed not to any mistakes of the intrepid Mr. Anderson, but solely to the manner in which his representative involved him in uncontrollable difficulties until Anderson had a "headache" and flew to the Essanay studio at Niles for that diversion he best can cope with.

But the basic idea behind the Gayety Theater proposition revealed "Broncho Billy" as a showman in the true sense of the term, and it may not be long before such as he will invest their capital made in the film world as a sort of reprisal against the wholesale advent of theatrical producers in the gold-laden field they not so long ago were wont to belittle.

GUS WILLIAMS, WAR VETERAN

(From the Pittsburgh "Gazette-Times.")

No fighting man who wore the Northern blue in the struggle of the '60s looks forward with keener interest to the preparations for Memorial Day than Gus

Williams, the veteran German character comedian, who will spend this week in Pittsburgh entertaining patrons of Sheridan Square Theater. Mr. Williams volunteered for service in the Union army in 1863 and was in the thick of the fray from that time until the conclusion of hostilities at Appomattox Court House. The comedian was born in New York City on the Bowery in 1847 and his enlistment in an Indiana regiment came about through a spirit of fight. He was but eleven years of age when he ran away from home on an expedition to the West to fight Indians, but he got no farther than Knightstown, Ind., and there tarried to fight potato bugs instead of "red-skins." He remained in Knightstown four years and was just fifteen when he went to war. He served throughout the war in the Army of the Cumberland, known as the Fourth Army Corps, and was orderly for Gen. Stanley.

Mr. Williams's real name is Gustav Leweck. His father was a prosperous merchant in New York city. When the son ran away he discarded the family name and adopted that of Williams. After he had made his fame as an actor and songwriter the father wished him to restore the family name, but he declined to do this, and has ever since been known simply as Gus Williams.

It was in 1868 that he made his local debut at Trimble's Varieties and in the '80s that he began starring tours in "One of the Finest." It was he who first recited that famous recitation, "The Mill Will Never Grind Again With the Water That Has Passed." It is quite generally supposed that Mr. Williams himself composed these well-known verses, but that is not a fact. They were written by General McCallum, of the United States Army Engineer Corps, and were presented by its author to Mr. Williams in 1871.

MAXIMS OF THE STAGE

The skeleton of every good play is a pantomime—THOMAS GAUTIER.

Anything naturally written ought to be in everyone's way that pretends to be an actor.—COLLEY CIBBER.

Behind the scenes of a theater there are no friends—only enemies and detractors.—ALEXANDER DUMAS, pere.

A character fit for dramatic treatment is as rare as a good artist's model, or a subject for a photographe.—FRANKLIN FREDERIC.

We give political equality to the masses, but not the right to pass expert judgment on drama.—FRANKLIN FREDERIC.

Naturalism truly means the reproduction of those details which characterize the nature of the thing represented.—GEORGE H. LEWIS.

The object of the theater is to teach us not what this or that particular person has done, but what every person of a certain character under certain circumstances would do.—LESSING.

The work of the actor endures only for the moment. He creates nothing that is lasting. When the curtain is drawn the great personages of his imagination and genius fade from view to be preserved only in memory.—LOUIS V. DEFOE.

We know well that the crowd is a great body in which all qualities are to be found—the instinct for the beautiful and the taste for mediocrity, love of the ideal and liking for the matter-of-fact.—VICTOR HUGO.

Albert Bruning has been engaged by Selwyn and Company for the cast of "The Salamander," by Owen Johnson, which is to be produced next Fall. He will create the role of Sasoon.

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Mrs. Whiffen Fuller Mellish Jeffreys Lewis Chas. Dalton, Mary Boland John Drew Ethel Barrymore Ernest Glendinning Charlotte Ives Walter Soderling Harry Collier

Wade, F. T.

"THE SCRAP OF PAPER."

MADAME CRITIC

THE recent discussion in London concerning the use of the word "bloody" in Bernard Shaw's play, "Pygmalion," did not arouse much interest over here where no one would ever think of objecting to this adjective in descriptive language representing intensified opinion of the purely personal variety.

In fact, "bloody" means no more to us than "blooming," and neither word has been recognized as satisfying the demands of American expression. But in London the population expressed itself in unmistakable terms concerning Shaw's boldness in daring to publicly employ a word which no Englishman would utter even in a loud whisper unless he felt perfectly sure no well-bred ears were about.

London will become accustomed to "bloody" in time, just as we have grown used to the sound of "damn" and "hell." Once upon a time—and that time was not so very long ago, either—no actor ventured to speak those two words loud enough to be heard over the footlights. The stage manager's usual instructions were, "Say damn to yourself—under your breath, but don't let anybody hear you. The audience wouldn't stand for any profanity. You can make a forceful gesture with your fist, and everybody will know that you are saying damn."

So our actors did as instructed. They knew exactly how to do it, too, and as the majority of the people, both on the stage and out front, had had personal experience in pronouncing the forbidden word in private, it wasn't at all necessary to say it aloud.

Besides, not speaking the word made the suggestion of it of far greater value. Each person who understood felt that he had a little secret in common with the character in the play.

Then there was "hell."

Who would have dreamed of speaking this word some fifteen years ago? Like its forceful companion it was something to be ignored in public, but hailed with ardor when the occasion required for exclusive private use. No man would jeopardize the fate of a play by saying "hell" out loud before a refined audience.

But a woman did.

And by that little word she landed a new play successfully and drew enormous audiences for many weeks.

As Nell Gwynn in "Mistress Nell," Henrietta Crosman left her first night audience speechless, but pleased, as she brought down the curtain with a line in which "hell" figured loudly. If Miss Crosman had only stopped to think of the precedent she was setting, possibly she would have hesitated before using the word. Yet, it brought her fame and fortune.

But alas for the other plays and players who came after! The once despised word gradually became so familiar that it soon lost its potency, and at present no one is at all interested in the least when man or woman uses it on the stage.

When Krank Keenan ripped out a full-fledged oath in his sketch, "Vindication," I was impressed by the fact that we have progressed as far as possible in profanity, and even the Keenan oath did not arouse sufficient indignation from critics or public here to cause its banishment from the dialogue.

Whether this is because of the sincerity with which Keenan delivers it, or whether it is because one word more in strong language no longer matters, is a question, but "Vindication" offers the *dernier cri* in sacrilege.

This, too, in a Keith house! Do you know that there are placards in the dressing rooms of the Keith

houses which state in unmistakable language that the words "damn" and "hell" will not be tolerated there? Recently I asked the wardrobe woman of a Keith house why those placards were displayed, since I had heard the two offensive words used several times that evening. "Oh, well," she said, "they just let them hang there, but nobody pays any attention to them. They used to—but not now."

Fritzi Scheff is a brave person.

I must say I rather admire her for being loyal to her convictions as to style and not hesitating to show the public that she is so. I heard an amusing little story which illustrates Miss Scheff's reliance upon her own judgment.

We all know that Miss Scheff, aside from her voice and personality, first impressed the public by her very chic fashion of wearing her hair. Also her figure with its small waist and curved lines became a model for all up-to-date women. To have a figure like Fritzi Scheff was considered the sum total of feminine satisfaction, and the woman who possessed such a figure was envied to distraction.

But that was some years ago. Too bad how feminine ideas change. At any rate, some admirers of Miss Scheff recommended to some out-of-town visitors the "Mlle. Modiste" revival in which their favorite musical comedy singer was appearing. The strangers in New York expressed themselves quite frankly at the next meeting. When asked how they liked the opera, they replied: "Oh, the music was all right."

"Didn't you think the chorus pretty?" inquired the New Yorkers.

"Oh, yes, the chorus was all right."

"And wasn't Miss Scheff the most Parisienne, the daintiest, the—"

"Well," the visitors began, "she sang very well, but we were terribly disappointed. She wears her hair in such an old-fashioned style, and her waist is ridiculous."

I thought of this criticism when I watched Miss Scheff in her recent vaudeville appearances. For since the above remarks were made coiffures have changed again, and waists have expanded, so that most anyone may enjoy a long course dinner and feel no discomfort thereafter.

But from the midst of these fashions Miss Scheff invariably emerges unsmeared with every hair in its accustomed place and not even a quarter of an inch added to the measure of her belt. She is certainly dainty in appearance, but there is no denying the evident fact that she is one apart from the up-to-the-hour standard. Perhaps she believes that natural waists and the popular mode of hairdressing will give way to former more formal lines, and so, maybe, she prefers to keep in line instead of undergoing the tortures which are bound to result if the dressmakers ever insist upon a return to the small waists. Perhaps Miss Scheff is wise in her day and generation, but she is missing a lot of comfort.

I overheard a conversation on a Broadway car which was interesting, to say the least, and gave me an idea or two on how to get rich quick, if you only dare. I glanced around and noted that the speaker and his companion were evidently young men of good taste in clothes. They certainly spoke excellent English.

The name Castle caught my ear and held my attention until I reached my corner. It seems that one of the young men had recently attended a dance place, presided over by Mr. and Mrs. Vernon Castle. He

had danced once with Mrs. Castle, then there followed a little supper consisting of one bottle of wine with squabs as the main course; and it did not give the speaker the slightest uneasiness until the bill met his eye. What was his astonishment to discover that it amounted to sixty-five dollars. The bottle of wine was rated at twelve dollars, the rest of the menu was in proportion; and the dance with Mrs. Castle, in which she had so graciously offered to show him a new step, was down for twenty-five dollars. The sixty-five added up properly.

"And what did you do?" inquired the speaker's companion.

"What could I do? I paid it, of course! But I've been saving money for my friends ever since by telling them my experience."

MADAME CRITIC.

"DEAD-HEADS"

(Jerome K. Jerome at the British Dramatists' Dinner.)

How many plays would get their chance if it were not for the dead-head—the dead-head who at the call of duty flings himself into the empty benches, brings hope into the theater, urges the manager on till the syndicate's last sixpence is spent, and enables everyone concerned to look back with satisfaction upon an undoubtedly artistic success? As a British dramatist, I take this opportunity of thanking from the bottom of my heart the British dead-head for his convictions, his unflinching, his self-sacrificing support of the British drama, and I claim for him that he is the bulwark of the intellectual drama. I say, let the dead-head increase and multiply. The paying public! Nobody knows what they want. They don't know themselves till they get it, and then it is sure to be something they oughtn't to want. Only one thing in connection with the drama is certain. Write a really great play, have it finely acted, get the critics to grab over it, and the dead-head will come to it. He is the only man who will! And what an audience he makes! Not your vulgar, noisy audience, with the loud laugh and the distracting applause that we write to the papers to complain of, but a discriminating audience that a man can be proud of writing for.

I was at a play once. There was a man sitting next to me—a perfect nuisance. He kept on laughing in the wrong place. There weren't many right places. When they arrived he missed them. He persisted in applauding the wrong speeches, such as "Honor thy father and thy mother." "Honesty is the best policy"—sentiments that, in an intellectual play, he ought to have known were intended to be taken ironically. Meeting the manager after the second act I asked who he was. The manager looked up the returns. "I am sorry," he said, "he's the only man whose name I can't tell you." It turned out that he was the man who had paid for his seat. One might have guessed it!

So long as the British dead-head and the British dramatist continue to stand shoulder to shoulder there is hope for the drama of the future. But I warn you, ladies and gentlemen, there is a plot to do away with both of them. The manager presents the play. There follows the name of the gentle knight and the noble lady who perform it, and, lastly, in biggest type of all, the name of the world-wide celebrity who produces it. In the less important announcements the name of the author is, as yet, still retained to account, one supposes, for possible failure, and if the actor is not careful he will find himself going the way of the author.

I foresee the programme of the future. The name of the manager and the producer will occupy three-quarters of the space. The play will be announced as "from original designs furnished by a member of the Society of Authors, and will be acted by our own, specially selected and highly trained troupe of performers."

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THE AMERICAN PLAY

Our esteemed contemporary, the *Montreal Star*, with one of the most competent critics in charge of its dramatic columns, is at times unduly severe in its strictures on American productions and exceedingly ardent in its efforts to restrict the Canadian field to enterprises of all-English origin and composition.

A great many of the points with which the *Star* finds fault in American productions leave us discomfited. The stupidity of some of our wholesale producers in regarding all territory west, north, south and east of the little area bounded by the Hudson, East and Harlem rivers as so much *hinterland*, or unexplored country, which will accept anything with a Broadway hall mark unchallenged, is too well attested to be disproved.

But we believe we can successfully contradict the charge made by the *Star* that

Not only are the [American] companies, as a rule, inferior, but the plays themselves are, on the average, poor stuff. How many dramas worth seeing have been produced in the United States during, say, the past five years? You can count them without any serious mental strain.

The plays may have been written; they may have been submitted to the producers; but the latter, as a rule, have found more immediate cash in the musical comedy, the revue, the folies, and the other barnstorming rubbish that has been spoonfed to a public, which either has not the energy to resist, or is too careless to object.

Within five years there has been produced in the United States a number of excellent plays well worth seeing, among them a number which our Montreal contemporary itself has highly praised and sundry which it has not yet had an opportunity to appraise.

Perhaps the strongest contradiction of the *Star's* views is supplied by the remarkable popularity of American plays in London, where this season the American play has had a greater vogue even than any by English authors.

Mr. Hawtrey has just dropped "Never Say Die" to appear in "Seven Keys to Baldpate." London has confessed to the charm of "The Yellow Jacket." Sir Herbert Tree has revived "The Darling of the Gods." The racial farce, "Potash and Perlmutter," is one of the current successes. The same is true of "Within the Law." Sir Charles Wynd-

HAM has just produced a farce, "The Blue Mouse," which, though of German authorship, achieved its importance for the London field through its production in the United States.

Two plays of great interest in the British capital, though written by Englishmen, were written at the instance of an American manager and first presented in the United States. We refer to "The Melting Pot" and "Joseph and His Brethren," to which might be added "Officer 666" and "Broadway Jones."

These represent only a number of plays of American origin, which, having found favor in the United States, have been favorably received in London. As proof of their universality this is fairly conclusive.

TWEEN DANCES

THE tango mania is leading us into strange paths and the worship of strange gods.

In the words of a distinguished Southern statesman, "Where are we at?"

This building of CASTLES out of queer material would be disquieting if we did not know that we often change with the tide and forget those we idolized yesterday.

The phenomenon of Mr. and Mrs. CASTLE touring the country, as if they were talent of the first rank, instead of mere turkey-trotters, is compensated only by the reflection that they cannot repeat their visits with the least profit. From all that we hear of their Western tour, disappointment follows in the wake of their performance. Papers which radically disagree on all other issues are unanimous in saying that these performances do not justify the expectation aroused in their art; and we foresee the day when our much-exploited tango-trotters will come back to solid terra firma with some cherished illusions as to their own artistic importance rudely shattered.

Sundry queer stories are current on the Rialto anent the profitable uses to which the prevailing dancing mania has been put. Men visiting some of these popular resorts and yielding to the temptation of their surroundings have found their waiters' checks taking on the proportions of \$60 and \$65 for unsolicited orders of tomatoes, olives, cold sausage, a cold bottle and a hot bird, with one dance with the hostess marked down at \$20 or \$25 as a dancing lesson.

And on top of all, the lady is feted, and petted, and exalted like a deity by members of exclusive social circles, and made to see herself in the light of a divinely gifted artist.

Such is the perversion of mediocrity.

It is the fad of the hour in New York, notoriously the most sophisticated and at the same time most gullible community in the civilized world.

NEGLECTED OPPORTUNITY

WITH "opportunity" knocking at the door of every playwright, and apparently a lack of themes to kindle public interest, it is remarkable that no native dramatist has so far discovered the farcical possibilities inherent in the Hon. RICHMOND PEARSON HOBSON.

The whole career of this brilliant jester reminds one of Don Quixote, and offers a splendid chance to a good farce writer to write a typical American comedy. Beginning with his theatrical exploit in attempting to bottle up the Spanish squadron in Santiago harbor to prevent its escape, when two able-bodied American admirals were dying of *enmity* because CERVERA wouldn't come out; thence on through his famous kissing campaign, which endured as long as his popularity lasted and there were enough foolish women to go round, and now his sponsorship for the bill to amend the Constitution of the United States for nation-wide prohibition of the manufacture, sale and consumption of liquor.

If Hobson lived in France he would long ago have been forced to share honors with CHAUVIN and other national heroes. If we had as far-seeing playwrights as France, Hobson would long ago have inspired the great American play for which we have been waiting.

PAY WHEN THEY CAN

(London *News Story*)

ONE of the most remarkable restaurants in London—that city of surprises—is described by a writer in the *Daily News*. It is in one of the narrow streets leading from Covent Garden to St. Martin's Lane.

It is a small and obscure place, but when it is noticed, of inviting appearance. The windows are curtained, and only a brief notice announces that food is to be obtained within.

"Theater-land," says the writer of the article, "is all about it, and seemed to know it. There could be no doubt about the profession of its clients, who evidently regarded it as a retreat. They were on terms of easy friendship with the two presiding ladies. One gentleman who had lunched, and who had a face like doom, perhaps partly (by the look of his clothes) because he was hard up, and partly because tragedy may have been his job, passed the landladies, without paying, with a bow that would have done justice to an ambassador, and went out. 'Poor old Bill,' said a fashionable young lady, who sat near; 'it's time his hard luck had finished.'

A question concerning the distinguished looking but shabby Hamlet who had just gone out revealed a "most heartrending fact" to the visitor. The two proprietors of the restaurant some years since were actresses. They were in George Edwardes' first company. Now they entertain any one with good food; but if it happens that one is in a "professional," and cannot pay for one's meal because disengaged, "why, then you merely bow and go out. The good ladies will understand."

"Nor," says the writer of the article, "is it a question of chalking it up; actors and sailors—who are the only folk nowadays amongst whom it is recognized that if you cannot pay that is no reason why you should not eat—register no back debts of that sort in their account books. But they remember. And so it happens that when an actor's luck turns he does not desert the little restaurant; he comes to lunch again, and leaves as much as would cover a dinner for two at the Ritz."

EDITOR'S LETTER BOX

Correspondents writing for private address of stories will be honored. Their professional addresses can be found by looking on the company with which they are connected under "Drama News." Letters addressed to stories whose addresses are not known to the writer will be advertised in this Mirror's letter-list or forwarded to their private address if it is in this Mirror's office. No questions answered by mail.

L. H. CAMPBELL, Chicago.—The Dramatists Play Agency is absolutely reliable.

CONSTANT BRAZIER, Milwaukee.—Martin Brown is playing in "Hullo Tango" review, at the London Hippodrome.

THATCHER, New Orleans.—The Oliver Morosco play contest closed about the middle of last March.

COOPER, New York.—The prize plays in the Oliver Morosco play contest have not yet been announced.

I. H. B., Detroit.—We know Mabel McRae as being in vaudeville with Joe B. Howard. Beyond this we have no information regarding her.

EDWARD VONNAHME, Pittsburgh.—The best way to get the information you seek about "The First Violin" is to send 15 cents to Samuel French, Theat. Pub., 28 West Thirty-eighth Street, New York, and get a copy of play, if published.

A CONSTANT READER, New York.—"The Billionaire" was first produced at Daly's Theater, New York, Dec. 29, 1908, then for one season on tour, with Jerome Rykens in the leading role. Might be termed a *success d'estime*.

ARTHUR SINCLAIR, N. Y. C.—To copyright a play write to the Registrar of Copyrights, Library of Congress, Washington, for blank form "dramatic compositions," fill out, witness before notary, and return with fee of \$1. The same operation applies to a playlet for vaudeville.

F. L. S., Bethlehem.—Malcolm Duncan has played in "The Lion and the Mouse," "The Mowers," "Triumph of Love," "Zigzag Paths," "Mrs. John Hobbs," "A Precious Lodge," the Duke of Bedford in "Henry V." etc. Sorry we cannot supply other information concerning him at present.

ELIZA, Harrisburg.—Eliza Ryan is an Indianapolis girl and her father was at one time Secretary of State of Indiana. She is a pleasing soubrette and an excellent dancer. She played the leading part in "The Runaway Girl" at Daly's Theater, New York, under Augustin Daly's management, and remained with him until his death. She afterward was seen in "Madge," "King Dede," "The Three Little Maids," the latter embracing a five months' tour to Australia; "Floradora," "The Great Mogul," "The Soul King," "The Blue Moon," "Two Men and a Girl," and finally "Peg o' My Heart." She is not the sister of Mary Ryan.

W. G. HILLIOTT, Boston.—Wilson Melrose is known as a popular leading man in stock, who replaced Robert Dempster with the Davidson Stock company last year. His previous work had been in stock companies in Denver, Boston, and New York. He appeared in "Catspaw," "His Name on the Door," "The Stronger Claim," "Cheer Up, Boys," "The Sign of the Cross," "The Goddess of Reason," "The First Warning," "The Prodigal Son," "Dorothy Vernon," "Tom," "Her Great Match," "Heart of Maryland," "Leah Kieschna," "Darling of the Gods," "Little Gray Lady," "Raffles," and other plays. His last appearance in New York was early last March in "The Last Resort," at the Longacre Theater. Concerning family antecedents we are not informed; nor have we a picture of Mr. Melrose.

THANKS TO MR. WHARMBY

Editor *Dramatic Mirror*:

SIR.—Thank you for your kindness in printing Mr. Thomas W. Wharmby's letter to you in the April 16 issue. Friends from North, East, South, and West called attention to the article in "On the Rialto" column.

Mr. Wharmby, as a result, very kindly sent me an address on the drama, read by Mrs. Madge Kendal at the Congress of the National Association for the Promotion of Social Science, Birmingham, September, 1894, which (according to a memorandum on cover written by my mother, the late Maggie Harold Davidge) was presented by Mrs. Kendal to my grandfather, the late William P. Davidge. Will you please thank Mr. Wharmby through your column, if consistent.

Please accept my gratitude, and may *The Mirror* continue to reflect kindly thoughts and deeds and happiness to all.

Very truly yours,
MAGGIE HAROLD DAVIDGE
(Mrs. W. H. Osterhout),
122 Pacific Street, Brooklyn.

ON THE RIALTO

Julie Opp (Mrs. William Faversham), who is now in Arosa, Switzerland, where she has been under treatment for tuberculosis, is soon expected to return to this country, as her condition is said to be greatly improved. Mr. Faversham sailed for Europe last Saturday to bring back his wife and two sons. On their return the family will repair to Lake Placid, in the Adirondacks, for the Summer, and where Mrs. Faversham, it is hoped, will find complete restoration to health. Swiss physicians have pronounced Mrs. Faversham curable.

"The Dear Fool" was presented by H. V. Esmond and Eva Moore in London, May 6, under the title "The Dangerous Age," which seems much more pertinent than the first one, under which it had its premiere at the Garrick in New York. "The Dangerous Age" points directly to the problem by which the action is inspired, while "The Dear Fool" left you guessing and saying that perhaps, after all, Englefield was not many degrees removed from his designation in the title. While the comedy hasn't exactly scored a triumph, the London reception was not unfavorable.

In the cast supporting John Drew and Ethel Barrymore in "A Scrap of Paper" are two players who have played every part in the piece. Charles Dalton, the Baron de la Giacca, has played every male part in the play, and Jeffreys Lewis, the Madame Béatrice of the Drew-Barrymore company, has played every one of the female parts. She made her first appearance on the stage as Pauline in the original production of the play by Alfred Wigan in Edinburgh, Scotland. William Seymour, the Beau Brummel of stage directors, who staged the comedy, was the original Anatole when the play was produced in this city by Lester Wallack.

Among "the well-known actors who volunteered to 'walk on' in the performance of 'The Silver King,' given at His Majesty's Theater, London, in the presence of the King and Queen," Friday afternoon, May 22, we notice Mr. William Abingdon and Walker Whiteside. Other London notes of interest are that "Within the Law" closed its long run on May 9 and that "The Melting Pot" had reached its hundredth performance May 5. Also that "Sari" will succeed "The Girl from Utah" at the Adelphi. Miss Mona Limerick has returned to England after her American season. She appeared as Mrs. Gwyn in Esme Percy and Kirtes Greame's production of "Joy" at Oxford, May 5, and met with an enthusiastic reception.

K. AND E. COMPANIES CLOSE

The present season of "The New Heartists" closed in Toronto on Saturday night, and May 23 William H. Crane will sail on the Lepland. He plans a motor tour through England and Scotland with Mrs. Crane, and then his usual visit to Kinsale. Mr. Crane will return to this country early in September. On Oct. 5 he will open at the Blackstone Theater, in Chicago, in "The New Heartists," with Thomas W. Ross appearing as Bertie and Miss Amelia Bingham as Mrs. Odyke. The tour will extend to the Pacific Coast, and include the principal cities of the country. At its conclusion, at the end of March, Mr. Crane will return to New York, and with an entire cast will be seen in a revival of one of his earlier notable successes. Mr. Ross, who is to play Bertie, the famous Stuart Robson role, is best known to theatergoers for his appearance in "Checkers," and later as a star in Chicago and throughout the West in "The Fortune Hunter" and "The Only Son."

The engagement of Mabel and Edith Taliaferro in "Young Wisdom" came to an end at the Park Theater, in Boston, Saturday night. Miss Mabel Taliaferro sails for Europe May 30, and Miss Edith June 18. They will return early in August, and at once begin rehearsals of their new play, in which they will open at Powers's Theater, in Chicago, Aug. 24.

"Ben-Hur" closed its fifteenth season in Ann Arbor, Mich., on Saturday night with a record the equal of prosperity of any in the past ten years. It will be one of the early attractions on the road next season.

Robert Hilliard brings his season in "The Argyle Case" to a close in Los Angeles next week and will take the fastest train across the Continent to New York. With Mrs. Hilliard, whom he recently married in Denver, he will sail on the Baltic, June 4, for an extended European trip.

ACTORS' FUND OF AMERICA

Annual Meeting Accepts Reports, Elects Officers, and Passes Amendment Admitting Minors

The Actors' Fund of America, at its meeting held May 12, elected the following officers for the ensuing year: President, Daniel Frohman; first vice-president, Joseph H. Grismer; second vice-president, F. F. Mackay; treasurer, William Harris; secretary, Edwin D. Miner; trustees to serve three years, Charles Burnham, Henry W. Savage, Winthrop Ames, Charles Dickens, Hollis E. Cooley, and Henry Miller.

The total expenses for the Fund were \$86,285.55. Reports showed that an average of 145 players a week were aided during the year. There are now thirty-six guests at the home on Staten Island. Maintenance of the home cost \$19,445.18. Burial account amounted to \$3,935.88. Sixty-eight professionals were buried, many of whom were interred in the Fund plot in Evergreens Cemetery, Brooklyn, N. Y. Many improvements were made to the home property, amounting to \$8,200.73. Total receipts, \$45,500.40, included in which were bequests from Richard Hyde, \$20,000; Belle V. S. Wren, \$4,250.55; Thomas F. Hardon, \$600; George H. Cohill, \$150. The expenses exceeded the receipts by \$30,777.15. It was shown that the work of dispensing the relief had been administered most economically, as it had cost only 15 cents for every dollar that was dispensed for charity. This is the lowest cost of any charitable organization in the City of New York.

President Daniel Frohman, who presided at the meeting, made an interesting address and in speaking of the recent Actors' Fund Day plan, which took place on April 17, he expressed the Fund's appreciation of the work done in behalf of the organization on that day, but said it had been decided that more novelty in the entertainments given was necessary to attain the greatest result. Some of the managers were indifferent. This did not help to add to the receipts. If there is one charity in the world more than another that should command harmony and union of action, the Actors' Fund is that one. Professional jealousy and private rancor should give way before the one common good that the Fund stands for. In the Autumn steps will be taken by the Board of Trustees to organize a big plan of an appealing and pleasing character by which to replenish the Fund's treasury.

Other addresses were made by William Harris, James J. Armstrong, Hollis E. Cooley, and F. F. Mackay. The latter laid particular stress upon importance of encouraging those interested in the Fund and extending its force in the collections for the sick and the needy. "When you realize," said the speaker, "that during the past year the Fund has cared for 145 persons each week, you will see what a great bread charity it is. There was no question of their country; no question of their religion; but simply that they made their business that of actors and entertainers in theaters, or respectable places of amusement."

Your Board of Directors will adjourn after next Thursday and not meet again until October. Do not imagine for a moment that because they have retired from their meetings that they are not busy working for this Fund; they are. Mr. Frohman is looking after benefits, devising plans by which to increase the income, and his fellow associates on the Financial Committee will be with him; and you all know that they are not only skillful business men, but they are able and sincere, and, above all, their great hearts speak forth a charity for the profession by which they have achieved wealth.

When this Fund was established thirty-three years ago it was established purposely to relieve the individual actors from the individual beggars who apply for assistance; and it was intended that the sick and destitute should apply directly to this Fund for their assistance. Let me, therefore, ask you, all of you, as assistants to this Fund, that you do not tolerate back-door-of-the-theater begging, or on the street, for if a man or woman is worthy this Fund responds to every call that is made upon it."

The address was received with hearty applause.

The following amendment to Section 18 of the by-laws was passed:

Any person entitled to membership, on payment of fifty dollars, may be admitted by the Executive Committee, as a life member; who shall forever thereafter be free from the payment of annual dues. No person shall have the right to vote at an election who has not been a member, in good standing, for thirty days before the election takes place; the phrase "good standing" refers to the annual members whose dues are paid in full. Provided, however, that no person admitted as a member after the twelfth day of May, 1914, shall be allowed or qualified to vote at any election, annual, special or other meeting, unless said member is eighteen (18) years of upwards of age at the time of said election or meeting, or until they shall have attained the age of eighteen years.

Under this clause, little nine-year-old Magda Foy—whose portrait appears on another page—child actress and daughter of P. C. Foy, and whose application for membership to the Fund had been before the organization for the past two years, became, automatically, its youngest member.

Last Sunday the following party, composed of officers of the Fund and invited guests, went to the Actors' Fund Home on Staten Island on an inspection visit: Daniel Frohman, F. F. Mackay, Mr. and Mrs. Ralph Delmore, Harry Harwood, Mr. and Mrs. James J. Armstrong, Mr. and Mrs. Samuel A. Scribner, Mr. and Mrs. Maylin J. Pickering, W. C. Austin, and A. Kaufmann, the latter representing THE DRAMATIC MISSION.

After a luncheon, addresses were made by the president, Daniel Frohman, Mr. J. J. Armstrong, Mr. Ralph Delmore and Mr. F. F. Mackay.

BIG NAMES THESE

Wallace Munro Engages a Strong Company for a Summer Season in Frisco

Wallace Munro announces that the Columbia Theater, San Francisco, will be the home this Summer, beginning Monday evening, June 22, of a veritable all-star company, including Rose Coghlan, Charles Richman, Charles Cherry, Charlotte Tittel, Ada Goodrich, Lucille Gardner, Frank Kingdon, Horace Mitchell, George H. Christie, John Raymond, and others. Mr. Munro will present a cycle of famous high-class comedies, representing the most brilliant dramatic achievements of Oscar Wilde, Bernard Shaw, Clyde Fitch, Arthur Wing Pinero, Haddon Chambers, Bronson Howard, etc. These comedies have also been selected for their adaptability to disclose the histrionic excellence of this exceptionally strong company.

The entire organization will leave New York City for San Francisco direct, June 15.

The PUBLICITY MEN

Edwin Wallace Dunn has been given a private inner office by Cohan and Harris, where he can enjoy those mythical Summer breezes in and adjacent to Times Square.

After some three years without a vacation, Edwin A. Wells, of the H. H. Frase offices, is thinking of taking advantage of the success of "A Pair of Mates" to take a little trip abroad for a rest.

That member of the Wilstach family distinguished by the Christian name John has just returned from the West, where he has been distributing adjectives for the approach of Henrietta Crosman in "The Tongues of Men."

Jack Pratt has been appointed general press representative of Henry W. Savage, Incorporated. Percy Heath, whom Mr. Pratt succeeds in the position, will hereafter give his attention to plays in the Savage offices. Mr. Heath's experience as a play-doctor is testified by his success as one of the adapters of "Bar."

Edward L. Bernays, than whom there is none more efficient in promoting publicity for social organizations, has placed some excellent notices for the pageant of the National League of Women Workers in the Regiment Armory at Sixty-ninth Street.

All hail to Anna Maris! This indefatigable and eminently able purveyor of publicity has been working on the productions of Al. Woods for a long time, securing space in all kinds of publications without any blowing of trumpets on her own account. Time it is, therefore, to accord her credit and praise for the admirable work done particularly in the interests of Julian Eltinge in "The Crinoline Girl" and "The Yellow Ticket."

Dave Wallace, of the Tully and Buckland offices, has left for the West to arrange for the Coast tour of Guy Bates Post in "Omar, the Tentmaker." From the time Mr. Wallace took hold of publicity work for the Sir's attractions—and he has been in charge since the inception of the first—he has commanded space in publications of low and high degree throughout the country. He is a man with not only the appreciation of news, but the ability to "dress it up" properly. May he prosper.

H. H. Marcus, publicity manager at the National Theater at Sydney, Australia, recently prescribed through the medium of the theater, published in Australia, a prescription for press agents. "Smile" is his first requirement. "Keep your hard luck stories to yourself. The other man is not interested in them. The chances are that he has a few of his own. If you want anything, go for it. If you can't reach it in a direct way, approach it sideways, or go round it; but keep after it till you get it."

"Don't get the idea that you hold the press in the hollow of your hand. The press holds you. Don't mistake courtesy on the part of the press as subserviency to you. Remember that the members of the press are as a rule courteous, and that they have a right, not alone to expect but to demand, the same treatment from you—no matter whether you have packed houses or not. If you haven't packed houses, don't blame the press. Go over your 'copy' carefully, and you'll find the fault is yours. Last, but not least, don't lambaste the press because it would not accept the stuff you wrote. Remember the press wants news, not puffs; and the sooner a press agent realizes the individual literary demands of each paper with which he deals, the sooner will he discover that his value to his firm has increased by 100 per cent."

"If I have had any success whatsoever in obtaining the fullest measure of publicity that my firm expects through me, at least 50 per cent. of the credit is due to the ingenuity of my wife, who furnishes me with a mental analysis of the mind of the female portion of the public. By this I mean that in the theatrical field women play the more important part in the makeup of the audience, and unless one realizes the women's taste in a vaudeville show, one is apt to find one's self playing to empty benches."

GABY'S TRUNKS ATTACHED

Gaby Deslys' trunks, which were held in bonds since her arrival here from Europe, were attached May 18 by Deputy Sheriff McCaugh. The attachment was obtained by Jeremiah S. Sullivan and Richard S. Teeling on a claim for \$1,000. The goods in the trunks are valued at \$5,000.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

MASK AND WIG CLUB

The Mask and Wig Club of the University of Pennsylvania presented "The Royal Arms," at Wallack's Theater, May 16, afternoon and evening.

\$15 FOR A KISS

Too Amatory Feelings of Picture Theater Company Manager Bring Fine in Police Court

HARTFORD, Conn., May 19 (Special).—For kissing sixteen-year-old Veronica Zatoraka too vigorously, Frederick Irving Moore, manager of the United Picture Theaters Company, this city, headquarters Kickerbocker Building, 1402 Broadway, rooms 125, 126 and 127, was fined \$15 and costs in the local police court May 14. Hal Lane and Carl Vogel, assistants of Moore, were arraigned on the charge of breach of peace, but their cases were nolled upon condition that they leave the city immediately.

Moore's little theatrical enterprise was nipped in the bud yesterday when he was arrested by Detective Melberger. The accused had carried advertisements in the local newspapers announcing that he would develop pretty young girls into famed ladies of the stage and guaranteed that they would win immediate success under his expert tutelage.

When the Zatoraka girl called at his office she requested instruction in dancing, but instead of demonstrating the torporean art, Moore proceeded to illustrate his personal methods of lovemaking. He did this in such an ardent manner that Veronica fled from the place and informed the police of what had transpired. Moore's arrest resulting.

"MARGUERITE SYLVA DAY"

How One of Our Fair Prima Donnas Is Looked On Abroad

BERLIN.—Belgium is preparing to bestow unusual honors on Marguerite Sylla, the Belgian-American prima donna, who, since her retirement from light opera in the United States two years ago, has made a name in grand opera in Europe.

The municipality of Brussels has organized a "Marguerite Sylla Day" at the Hotel de Ville. The feature of this will be a concert by Mlle. Sylla and several Belgian artists. The King and Queen of the Belgians will attend and bring with them the King and Queen of Denmark, who will be visiting Brussels at the time. The date of the celebration is May 26.

Mrs. Grace Fjord McCauley, the New York soprano, who recently sang in the "Guest" engagements at the royal operas in Berlin and Munich, has gone to Paris to sing in Henry Russell's Champs Elysées Opera company. She will be a guest while in Paris of Mlle. Sylla, who has just begun her annual season at the Opera Comique.

HARVARD THEATER ASSURED

The Harvard Alumni Bulletin of May 14 announced the plans for the proposed building for the drama at Harvard. The committee is as follows: Mrs. Fiske, Miss Anglin, John Drew, John Craig, Miss Mary Young, Charles Rann Kennedy, Livingston Platt, Winthrop Ames, Frederick Ballard, Miss Agnes Crimmins, W. P. Eaton, Mrs. Peabody Marks, Edward Knoblauch, Percy Mackaye, Miss Florence Lincoln, Louis Shipman, Miss Elizabeth MacFadden, Mrs. Dixie Fiske, and Jules E. Goodman.

The building, of Georgian type, will be two stories high in front of the stage and five behind. The auditorium will seat between 400 and 500 on the floor and 300 in the gallery. The stage is large and adequate for the purpose it is to serve.

CHARLES STANLEY DROWNS HIMSELF

The body of Charles Stanley, associated with William A. Brady's company, was found May 14 in the Sound of Whitestone, L. I. Irving Stanley, his son, identified the body as that of his father and ordered its removal from the police station to the family home in the Bernard apartment house, No. 11 West 126th Street, Manhattan. Mr. Stanley was listed as "C. Stanwood" on the steamship *North Land*, which left New York for Portland, Me., May 12. Of City Island he was seen to leap overboard.

At his home it was said he had been in bad health. He left his wife and daughter saying he was going downtown. Later a telegram came from him giving the information that he was going to Portland. That was the last heard of him.

ENGLISH "SEVEN KEYS"

The contract for the English rights to George M. Cohan's mystery farce, "Seven Keys to Baldpate," for which Charles Hawtrey has been negotiating for some time, has been signed by Edward Fitzgerald, Mr. Hawtrey's general manager. Mr. Fitzgerald came over for that purpose, as well as to study the technicalities of Mr. Cohan's play. Mr. Hawtrey has announced this play as the initial Autumn attraction at his Apollo Theater in London.

AUTHOR TO MARY ACTRESS

Laura Hamilton, of "The Passing Show of 1913," and Harold Athridge, who wrote it and is also the author of "The Honey-Moon Express," are to be married as soon as the bride returns from the Pacific Coast, where she is now busying herself. Miss Janis, Julia Sanderson, and "Buster" Collier. The wedding is to take place at the home of Miss Hamilton's parents in Brooklyn.

Stanley Biggs has been added to the support of Adele Blood for her stock company at Toronto. Mr. Biggs has just closed with the vaudeville act, "Should a Woman Tell?"

"ALWOODS, LTD."

Producer Forms English Corporation, with \$150,000 Capital, to Exhibit American Plays

Al. H. Woods has formed a corporation, with offices in London, for the exploitation of American plays. It is called Alwoods, Ltd., and is capitalized at \$150,000. He says that he has had the scheme in mind for some time, and intended to keep it in mind for some time to come, but the state of affairs in London convinced him that there was no day like the present for encouraging our drama. The London success of "Potash and Perlmutter," and of "Broadway Jones," he declares, is clearly indicative of what the British public wants, and proves that there is a very substantial kind of American humor that the English do understand.

The formation of this company will constitute Mr. Woods's going to London for a season, extending from May to July of each year. His first London production will be made in October, when he will present Ethel Levey in "The Girl From Cleve."

HOWARD JACOTT FALLS TO DEATH

Howard H. Jacott, the well-known play- and general supervisor of that department, with the Shuberts, was found dead at the bottom of an airshaft at the King James Hotel on West Fifty-fifth Street, New York, early morning of May 14. Whether he fell or jumped from the window of his room on the seventh floor remains a matter of conjecture. His neck was broken by the fall. It is supposed, by his most intimate friends, that it was a case of suicide, as he was heard of late, on several occasions, to utter such intent.

Mr. Jacott was thirty-four years of age. He was the son of Mrs. Bowens Held, of Oakland, Cal., where his body was shipped on May 16. It was his expressed wish to be cremated, and a telegram from his mother announced that this would be complied with.

He had been with the Shuberts for the past ten years, beginning as manager for one of their road companies. Later he was taken into the New York office where, for several years, up to the time of his death, he scrutinized plays submitted, passing judgment upon them, and also assisted in selecting the casts for productions. He lately suffered from neurasthenia, it is said. Mr. Jacott's merit in estimating the commercial value of a play was instanced in his insistence to his managers to produce "The Lure."

GOSSIP

The comedy, "La Familia del Anti-guero," was given at Brinckerhoff Theater at Barnard College, May 15, by the Italian students of Columbia University.

"Everyone," a mystery play and musical drama by Father J. F. X. O'Connor, was produced May 18 at the Century Opera House for the benefit of the Children's Dramatic League.

"Kitty MacKay" passed the one hundred and fiftieth performance at the Comedy Theater, and no pains have been made for its discontinuance. In addition to this company, William Elliott intends to send out two others next season.

Frederick H. Speare, who is playing a successful vaudeville season as leading man with Minnie Palmer and company, has been engaged by A. H. Woods to play Boris Andrieff in "Potash and Perlmutter" next season.

Principals of "The Midnight Girl" at the Forty-fourth Street Theater have collected \$104 to defray the expenses of Henry L. Wagner, a minor member of the company, who has been confined with illness at St. Luke's Hospital since April 19.

James Edwards, who has been so seriously ill for the last twelve weeks that his life has been despaired of, since his return from St. Vincent's Hospital, is being removed to the home of his father-in-law, P. G. McDonough, "The Monumental Dealer," Cincinnati, O.

Madame Agathe Barbaeu, the renowned German actress, played her first part in English in the one-act drama, "The Statue," in the auditorium of the Washington Irving High School on Saturday night, May 16. The event was under the auspices of the German Association for Culture.

The opening event of commencement week at Yale will be the performance June 18, of "Quentin Durward," a play by Charles A. Mers and Frank W. Tuttle, founded upon Scott's novel of the same name. This will be the first time that the Dramatic Association has produced a play written by undergraduates.

Garland Gaden, who has been the leading man in one of the touring companies presenting "The Master Mind," since "What Happened to Mary" closed in December, finished his season in Cleveland April 25, and is now at his country house in Freeport, L. I., where Mrs. Gaden (Laura Lorraine) is also now enjoying home comforts.

Charles W. Allison, whom illness compelled to throw up his part of the conductor with "Excuse Me," which he was playing since Dec. 9, has just emerged from a five weeks' confinement in hospital. Mr. Allison's numerous friends will, however, be glad to know that he is entirely recovered.

Mr. John L. Shine, who has been playing with "The Whip" ever since it was produced in 1913, concluded his engagement last week at Hartford, and returned to New York last Saturday. He started to rehearse on Monday to produce a one-act play, in vaudeville, entitled "Hogmanay, or New Year's Eve." He opens for the Keith interests Monday, May 25.

PLAYS

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FRESNO THEATRICAL NEWS

FRESNO, CAL., May 11 (Special).—Having settled his difficulties with the musicians' and stage employees' unions, and amicable relations being restored, Fred W. Voigt reopened the Theater Fresno, Fresno, Cal., Friday night, May 1, with the New York Grand Opera, in "Faust." After this some of the best road attractions will occupy the house, which closes about June 8 for the Summer, when it will be completely remodeled. This will be done under Mr. Voigt's personal supervision.

Voigt is making arrangements for a series of big road shows next Winter. An initial list of twenty is being considered. Because of the 1913 Exposition, the theatrical season next Winter will be the best ever seen on the Pacific Coast, as all big productions will head Westward on account of the fair.

HOWARD HULL BANKRUPT

Assets, nothing; liabilities, \$2,575, is the list of a petition in bankruptcy filed May 12 by Howard Hull, playwright and husband of Margaret Anglin. The petition was filed to get rid of two judgments accrued against him on April 17, one for \$2,025 by Catherine Cooper and another for \$250 by John W. Cooper, Jr.

The Coopers were run down on Sept. 4, 1912, at Sixth Avenue and Thirty-third Street by Hull's automobile. The car at the time was driven by Hull's chauffeur. In the car were Hull, his wife, and Miss Charlotte Thompson. The Hulls live at No. 61 East Ninety-third Street.

RIFE GIVES UP HISTORIC "HOLLIDAY"

George W. Rife will not renew the lease of the historic Holliday Street Theater, in Baltimore, when his lease expires, Aug. 1. The theater is in the hands of a trust company, and will be offered for rent. The Holliday is the oldest theater in the country, and within its walls the "Star-Spanned Banner" was first sung. At one time claim of priority was made for the Walnut Street Theater, in Philadelphia. However, the foundations of the Holliday were laid in 1794, and those of the Walnut in 1806. Prior to Mr. Rife's occupancy, the theater was managed by the late John W. Albaugh.

DUKES ENTERTAIN THE NOBLES

Mr. and Mrs. (Mary Davenport) J. Duke Murray entertained Milton and Dolle Nobles at a dinner that consisted of all the good things that California is famous for, at their bungalow in Fresno, Cal., May 8. Mr. and Mrs. Nobles had just concluded a very successful vaudeville engagement in Oakland, and were en route to Los Angeles where they were booked to appear week of May 4. The dinner proved most enjoyable to all concerned, writes Mr. Duke to THIS MORNING.

ACTOR ATTACKED BY APHASIA

JAMESTOWN, N. Y., May 12 (Special).—Mortimer Snow, who arrived in Jamestown with a theatrical company of which Mabel Williams is the leading woman, and which was billed to play there week of May 3, is at the W. C. A. Hospital in this city, suffering from aphasia.

The morning after he registered at a hotel he staggered down the stairs, his mind a blank. Miss Williams stated that overwork undoubtedly is the cause.

MME. NORDICA LEAVES \$1,000,000

Madame Nordica, after being seized with her fatal illness, had Alva Adams, ex-governor of Colorado, who was a fellow passenger with her on the ill-fated steamer *Titanic*, draw up her will, in which she disposed of an estate valued at \$1,000,000, which will go to her husband, George W. Young. The dead prima donna's body was shipped from Batavia, when she died, to this country for burial.

FEATURES' GERTRUDE RITCHIE

Edward Percival, 1503 Masonic Temple, Chicago, has leased from Gaskill and MacVittie "The Shepherd of the Hills" for the Spring and Summer in the Canadian West, featuring Gertrude Ritchie as Sammie. The cast includes Louis Ramsdell, Robert Jones, Carl Winterhoff, Thomas Fitzgerald, Lou Southworth, Dick Miller, Marion Milton, and Etha Ramsdell.

COMPANIES TO LONDON

Two American musical productions have just gone to London. One is "The Belle of Bond Street" and the other is "Adie." The former is to be presented at the Adelphi on May 30 and the latter will receive its initial performance in England on June 2 at the Gaiety. Joseph P. Bickerton, Jr., has sailed to direct the production of "Adie."

K. AND E. LEASE TREMONT THEATER

Klaw and Erlanger have just concluded a long lease of the Tremont Theater in Boston. The deal was made with Edmund D. Codman and Robert M. Morse, trustees for Catherine E. Codman, owners of a large portion of the theater. The ownership is

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FROM BALTIMORE

"Il Trovatore" Opens Aborn's Season of Grand Opera at Ford's. Three New Theaters for City. Vaudeville House Ready in Fall. Poll Co. in "The Great Divide." Electrical Pictures Please.

BALTIMORE, May 19 (Special).—The past week saw the inauguration of the annual Aborn season of grand opera at Ford's, which has come to be looked upon as a permanent fixture of the local theatrical season. The work chosen for the opening performance was "Il Trovatore," with a cast comprising Edith Holmes, James Herbert, Aristide Agostini, and James Stewart. The work of the principals, particularly James Herbert, was most commendable. Mr. Agostini contributed some very telling work. "Madame Butterfly" occupied the latter half of the week and again proved its enormous popularity by attracting the majority of the audience at every performance. It will doubtless be repeated for a few performances because of the present success, as a full week should have been allotted for this opera. The audiences were extremely large at every performance. "Orpheus" was over on Monday night before asperit capacity house. On Thursday, "Tales of Hoffman" will be substituted for the remainder of the week.

The Academy continues with Webb's Electrical Pictures for another week. This entertainment is to have caught on with the crowd, and the success of the bill has had not a little to do with its popularity, consisting as it does of vaudeville, grand opera, and minstrelsy. Manager Dean, who is an efficient theatrical, entertained the members of the Federal League of Baltimore and Indianapolis on Thursday night and the house was crowded.

Carter De Haven and his wife, Flora Parker, headed one of the best bills of the season at the Maryland last week. Their act went splendidly, and they received big curtains. Jack Kennedy, Grace De Mar, and Will Oakland and company contributed in the make-up of the remainder of the bill.

Harrison Ford bids his farewell to the Poll patrons of the Auditorium last week in production of "The Deep Purple." Mr. Ford regretted the elevation of the heads of the audience of the opening matinee. He has made a host of friends, and will always be a welcome visitor. The company gave a very creditable performance of the play and Mr. Ford's work was exceptionally good. William Edmund makes his appearance this week for the first time as leading man, succeeding Mr. Ford, with "The Great Divide" as the bill.

It is now certain that with the beginning of next season three new theaters will be added to Baltimore's fast growing list, making a total of seventeen in all. They are all doing business and evidently making money, as their owners have been approached with the idea of leasing, but have refused to consider any proposition. The new Hippodrome and Garden Theater, as the structure will be known which means more than seven on to erect on the old Hippodrome site, will cost \$500,000, and will seat approximately 4,000 people. It will be devoted to vaudeville and musical plays. Exerciters have been completed, contracts awarded, and building operations will begin this week. The houses will be ready for occupancy early in September. The second house, which is being backed by out of town capital, will be located on the site of the old Carrollton Hotel at Light and Baltimore Streets, and will be known as The Club Theater. It will be devoted to burlesque, and it is the intention of the management to make the performance continuous, providing motion pictures between the afternoons and night performances. Plans for this structure have also been drawn, and the contract will be let this week. It calls for an elaborate building, seating over 2,000 people.

The third house, and the one which caused much speculation, owing to the secrecy which is being maintained regarding its location, is to be erected by local theatrical men, Messrs. Whitburn, who control the Grand Theater. The theater proper will be located on Park Avenue, while the main entrance will open on Lexington Street. Plans have not been drawn for this house as yet, but its erection seems assured. Rumors conflict as to the nature of the entertainment to be offered. One, however, which has aroused considerable interest is to the effect that it will be devoted to high-class stock productions. The overwhelming success of the Poll organization has caused many managers to look covetously in this direction, and it would not be surprising to see it claim, in a second stock company for Baltimore.

I. BASTON KEMPS.

FROM WASHINGTON

Amateurs Offer Big Spectacle In a Specially Built Theater. Aborn Co. Opens at National—Principals to Be Changed Often. Columbia Co. in "Charity Ball." Poll Players Please in War Play.

WASHINGTON, May 19 (Special).—The outdoor spectacular production of the Greek pageant drama, "The Fire Regained," given for the benefit of many local charities, opened Saturday night, May 18, in a specially constructed amphitheater, patterned after the Parthenon, seating 6,000 spectators. The plot of the production hinges about a vestal virgin who is unjustly accused of having allowed the sacred fire to die out upon the altar devoted to Pallas Athene. The production is on an immense scale. The flight of doves, the ensemble of a large number of maidens and other animals, and the spirited chariot races are striking features. An added attraction at the last moment was the permission given by the authorities of the Potowmack River for the appearance of two companies of cavalry. Edward T. Emery was here during the past ten days giving the final touches to the elaborate spectacle, assisted by Manager Leon Monner. Seven performances will be given.

The Aborn English Grand Opera company has assured their five weeks' engagement at the National Theater Monday, May 18, with "Il

Trovatore," to a large and enthusiastic audience, the midweek changes being "Madame Butterfly." The Aborn system of exchanging principal artists between its various companies has proven popular. We will see and hear from forty to fifty different celebrated singers in leading roles.

The Columbia Players scored a substantial success during the past week, with an excellent performance of "The Charity Ball." Strong individual successes were won by Violet Higgins as Ann Crump, Marie Drouet as Mrs. Van Buren, Marie Powers, John Van Buren, George Miller, Judge Hunt, Carrie Thatcher as Phyllis, Lee Jones, Gladys, and Alice Van Buren, Everett Butterfield, as Alice Robertson, and Julia Blane as Mrs. DePuyester. The current week's offering is "Flame Lavender."

"The Littlest Rebel" was enthusiastically received at Poll's last week. The Poll Players gave a notable performance of the play. Richard Dahler, William D. Orrell, Lotta Jewell and Stanley James, gave most capable interpretations of their roles. Yet the big success goes to Little Grace Stanley as the "littlest rebel." The current week's offering is "Little Miss Brown."

Keith's current week's bill features Mr. and Mrs. Carter, De Haven, Miss. Adelaide Norman, Marie Powers, and Dave Stanner.

The Gaiety Girls with Ed. Lee Wright, are at the Gaiety Theater. John T. Warner.

LOUISVILLE

Fontaine Ferry and Riverview Parks Open Summer Seasons

The theatrical season 1913-14 is over in Louisville. All of the regular houses are dark except Keith's, the National and the Walnut Street. At the former an elaborate and interesting moving picture entertainment is offered dealing with the early Indian fighting career of Buffalo Bill. It is drawing well. At the National and the Walnut Street a supplementary season has been inaugurated, combining vaudeville and high-class motion pictures.

An annoucement are made of the opening May 17 of Fontaine Ferry's Riverview Park. Up-to-date pictures of ocean air entertainments, Riverview is beautifully located on the Ohio River, has many modern attractions, and its restaurant features are amazing. Fontaine Ferry is more pretentious, will give two hand concerts daily, has a large swimming pool, scenic railway, and a Casino where a really fine vaudeville performance is given. Colonel Columbus Simon will manage Riverview and Harry Blynn will direct the business affairs at Fontaine Ferry.

Frederick L. Hamilton, treasurer at Macaulay's Theater, is officiating in the box-office at Church Hill Downs during the races.

CHARLES D. CLARK.

INDIANAPOLIS

The Wright Huntington Players, who are steadily gaining well-earned popularity at English's, were greeted by a large, enthusiastic audience opening night of May 11-12 in "The Third Degree." The honors fell to Louis Gerard, who gave an excellent performance of Annie Jeffries. Homer Barton handled the role of young Journeys with distinction. Reginald Barlow made a favorable impression as Richard Brewster. Jessie Brink had but three days to set up in her new, swanky, new stage in the co., and, in a short, owing to a change in the co., and, in Journeys with credit. John Whitman, Edmund Roberts, Helen Deel, Chester French, and Irving Smithard did well in smaller parts. "Mrs. Wives of the Caribbean Patch" May 18-22.

"Les Misérables," photoplay, began a short season at the Shubert May 14.

The Lamb's All-Star Gaiety will be at English's afternoon May 26.

The Locomotive, which was closed week of May 11 for renovation, reopened May 17 with feature photoplays for the Summer. Anderson and Bierer, who control the house, have arranged to present these pictures at their four houses in Dayton, Columbus, and Cincinnati, O., and Indianapolis. They are presenting seven and eight reel pictures.

"Woman Proposes" made the liveliest kind of a hit at Keith's May 11-12. Imogene, Con, and Corinne, in "The Sunbeam," U. S. A., Mrs. Whitehead, and Miss Miller and Ed. Stinson, won the comedy honors.

One of the largest audiences that ever gathered at the Sunday concerts of the Indianapolis Orchestra was present May 10 at the closing concert of the present and fourth season. Carl Morris, of New York, formerly of this city, was soloist.

Hector Fuller, dramatic editor of the Star, held the interested attention of a large audience at the Murat Sunday night, May 10. His lecture, entitled "Through China," was given for the benefit of the Star Summer Mission Fund.

PEARL KIRKWOOD.

SAN FRANCISCO

Commencing May 11, the Columbia offered in motion pictures, "Native Life in the Philippines" and "The Head Hunters," and for the second week "From Savagery to Civilization" was seen accompanied by a lecture.

The Alcazar produced "I'll Be Hunged if I Do" May 11. Mack and Bambeam are still the stars. On May 18 a double bill will be given, "Men of Steel" and "Kick In."

The Cort Theater had "The Passing Show of 1913," and it was to open May 10 at 8:30, but delay from Los Angeles kept the audience there until after 11 o'clock, when the curtain rose for the first act, but in the interim the players entertained with story and song.

The Gaiety has for the third week "The Girl Behind the Counter." The next offering will be "Isle of Dogs." Nat Goodwin will soon come to the Cort in "Never Say Die."

The Plaza Hotel Quadrille sang May 14 at Scott's Rite Hall.

The Orpheum had another big bill, which included Odiva, Master Gabriel, Jarvis and Dore, Mabelle Adams and co., Kimberly and Mohr, and Nick Verre with the holdovers.

The Empress offered "The Mermaid and the Man," Heinrich and co., Marietta Craig and co. as the features.

At Pantaleo Barnold Doan, Tom Kelly, and Barrows-Lancaster co. were headliners.

A. T. BARNETT.

HARTFORD

Poll's new theater is now very near completion, and the plan is to open it June 1 with the stock company as the introducer.

The Hartford theater restored "The Maid of the Orient" for the first part of the week and J. Lewis Jr. and company for the second.

The Prince of Wales Theater showed two notable productions, "Brewster's Millions" and "Dancers of Men."

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SALEM, ORE.

"Peg o' My Heart" drew a capacity house in the Grand Opera House in April. Peggy O'Neill was a charming Peg. Martin Sabine was excellent as Jerry. The other characters were excellently played by capable artists. Evelyn Nesbit Thaw proved a successful drawing card April 34. Harry Lauder, in talking and singing pictures, under the direction of William Morris, were shown to crowded houses May 4 both matinee and evening. Walter H. Newman presented

"The Tivoli" May 5. A. B. Lester has secured for the Globe Theater L. C. Moyer, pipe organ soloist, formerly of Chicago and Bea Molina. Mr. Moyer is also known as king of ragtime, and is a big favorite as well as drawing crowded houses. Alice Rooney is the popular vocal soloist. Basson and Birch, clowns, are entertainers. May 9, 10.

The Antlers Stock co. opened their engagement at the Wexford Theater May 8, presenting "The Senator's Daughter."

Manager F. L. Waters has given his patrons some excellent feature films, such as "Destry Rides Again," "The Soldiers of Fortune," "The Smith of Bohemia," "The Lion and the Mouse," "Good Vibrations," and "The Dances of Death." Miss Evelyn De Rose, character soprano, drew capacity business.

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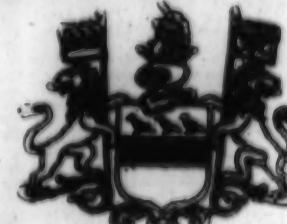
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August WOLZ.

William Hodas and his excellent supporting co. were seen at the Brandts in "The Road to Happiness" May 10-12. This bright little comedy made a hit, and the result was a series of well-pleased audiences. Nat Goodwin May 14-16.

At the Gaiety the Trocadero Burlesques drew well. This was the last week of the burlesque of the Gaiety. The bright, little house will be added to the army of motion picture houses for a summer season.

J. RINGWALY.

ST. PAUL

Wright Huntington's return to the East as Father Kelly in "The Rosary" brought two capacity audiences to the Shubert Sunday and large audiences were the rule throughout the week of May 10-12. Lois Howell, Malcolm Patterson, Duncan Penderwood, J. S. Irvin, Earl Lee, Anne McDonald, and Mildred Booth comprised

a thoroughly satisfactory cast. "Seven Days" May 17-22. "The Barrier" May 24-30.

"Samson" (film) was the Metropolitan offering May 10-12. Dave Lewis in "September Moon" was the musical comedy offering May 14-16. "Clara Bow" May 17-20. May Nelson in "The Girl from the South" May 21-25. "Dinner for Two" (film) May 24-30. "Honeymoon Inn" follows.

The Kinzaid Kitties headed the Empress bill May 10-14. "Our Indian War" motion picture was shown at the Orpheum. Grand had

The Liberty Girls.

The Casino tangoed at the Auditorium May 8.

E. A. Stein, manager of the St. Paul Symphony Orchestra, and about thirty-five of the players returned to St. Paul May 11, at the completion of the six weeks' tour made by the organization. Conductor W. H. Barthwell, Madame Rothwell, and a number of the players did not return to St. Paul but went East for the summer.

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NEWS OF STOCK PLAYS AND PLAYERS



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Repertoire companies and the opportunities they present for the development of native drama, as well as of more intelligent and finished acting and a deeper appreciation of theater ideals on the part of the public, have long been the subjects of the propagandists. From time immemorial so-called repertoire companies have existed in this country, but the true repertoire company, in which each player submerges his identity in the character he is playing, whether he is acting the hero role one week or a servant the next week, has never attained a marked success in this country.

The most successful repertoire company, from an artistic as well as from a financial standpoint, is the Irving Place Theater Company. This organization has just closed a season remarkable for the artistic and complete character of its productions. In this company the players are subordinated to the roles they portray. For instance, a juvenile may play an insignificant role one week, only to find in the succeeding play that his part is the most prominent in the cast. As a result, consistent characterization and uniformity of acting are obtained.

The success of the Irving Place Company leads us to believe that the true repertoire idea could be profitably employed by stock managers who possess courage, a knowledge of artistic ideals and an application of those ideals to the drama. The uniform excellence of the cast and the varying of the roles of the players would increase the interest of the public, resulting in greater returns to the box-office, which would offset the expense of engaging better players to bring about this uniform excellence.

STOCK IN NEW YORK

Edmund Breese, in "The Master Mind," This Week's Star in Academy's Special Season

ACADEMY OF MUSIC.—William Fox continues his stock star season at this theater with Edmund Breese in his well-known success, "The Master Mind," in which he has been starring for the past two seasons. Mr. Breese is giving his usual virile performance of the role of Andrew. Priscilla Knowles and the other members of the resident company are adding capable support.

Last week Marguerite Clark appeared in Eleanor Robson's former success, "Merely Mary Ann," to large audiences which were thoroughly delighted with her dainty and spirited interpretation of the slavey. Theodore Friesbus was excellent in the role of the composer and the remainder of the company were seen in advantageous parts.

ROYAL.—With Lowell Sherman and Frances Neilson heading an excellent organization, "Paid in Full" was presented to a capacity audience Monday, May 14. Under the direction of Edward S. Hart, the play has been staged with a view to reproducing its Broadway settings. Each paper is giving a faithful portrayal in keeping with the author's intention. Wright Kramer, Belle Mitchell, John Beck, and Elmer Thompson were newcomers to the Bronx but won instant favor. Miss Neilson and Mr. Sherman were accorded welcome which attested as much to their personal popularity as to their dramatic ability.

STOCK IN BROOKLYN

MacCurdy and Crescent Players Close Successful Seasons

The MacCurdy Players were seen in an elaborate production of "Madame X" at the Gotham Theater, May 11-16. Miss Carter appeared in the title-role and Victor Browne was seen as Raymond. Next week Mr. MacCurdy will terminate one of the most successful stock seasons the Gotham has ever known. Too much credit cannot be given the energetic author-actor-manager. When Mr. MacCurdy leased the Gotham Theater last December he snatched success from the very jaws of failure, the house having been closed, owing to bad business.

The Crescent Players closed their season with an elaborate mounting of "One Day." The final appearance of George Allison and Gertrude Rivers at the Crescent brought out a host of admirers. Leah Winslow portrayed Ophelia, while all the favorites, including William Everts, M. J. Briggs, Charles Schodt, Judd Martin, Mabel Reed, and Joseph Merton were seen in good parts.

Noel Travers and his associate players at the Grand Opera House presented a revival of "Three Weeks" to almost capacity houses. Mr. Travers was seen as Sir Charles Verdayne and Phyllis Gilmore as the Queen. William H. Elliot, George Carleton, James A. Harris, John Eiford, Minnie Stanley, Manuel Snyder, Dan Bagnall, Ed Brownell, and Edward Davis were seen in congenial assignments. J. Lester Dace.

ADELE BLOOD'S CO. OPENS "The Marionettes" Opening Attraction of Stock Company at Toronto

TORONTO, May 18.—"The Marionettes," which Gladys Unger adapted some seasons ago from the French of Pierre Wolff, is the opening attraction of Adele Blood's stock season at Shee's Theater to-night. Miss Blood will appear in the role created by Madame Nazimova. Miss Blood will be supported by William F. Carleton, who is the leading man of the organization; Marion Lentier, Maudie Turner Gordon, Sydney Riggs, John T. Dwyer, Lallie Brownell, and L. Strange Millman.

MEEK AGAIN AT CASTLE SQ. Popular Comedian Successfully Featured in "Reformers" Returns to Craig's Company

BOSTON, May 19.—Donald Meek, who formerly played comedy and character roles with the Craig Players at the Castle Square Theater, will return to the organization Monday. Mr. Meek for the past month has been appearing with great success in the leading role in "The Reformers," the new play by John Cumberland, recently seen at the Hollis Street Theater. Mr. Meek has many friends in Boston who will welcome his return to the popular stock company.



Kochan, Bush Temple Studio.

MINNA GOMBEL.

Minna Gobel, the ingenue of the Manor Hall Players at the Warburton Theater in Yonkers, is one of the most promising of the season's younger actresses. A Baltimorean by birth, a college graduate and an accomplished linguist, Miss Gobel, like many others, entered the profession against the wishes of her parents. The parental opposition has been finally overcome, now that the young woman has accomplished so much in the short space of a year and a half.

Miss Gobel's most recent Broadway engagement was in "Madam President," in the part of Denise—the little French girl who spoke only German and was made love to in English. The handling of this unusual part earned applause and fine no-

tices for Miss Gobel in every large city of the country when "Madam President" went on tour.

A few days prior to the opening of the company at Yonkers, it was learned that the leading woman's illness would prevent her appearance, and it became necessary to change the bill at the last moment. "The Rainbow" was chosen, and the responsibility of the leading role fell upon the shoulders of the young girl, who acquitted herself admirably. And it was during this week that Miss Gobel had the unusual experience of having no less than six stock managers seek to engage her. Broadway is to see Miss Gobel in a prominent role in one of the early productions next season.

READING STOCK CLOSES Season at Orpheum Theater a Decided Success—To Reopen in August

READING, Pa., May 18.—After a season which proved to be the most successful in the history of the theater, the Orpheum Theater Stock company closed May 9. During the present season many notable productions were made, among which were the premieres of two plays— "The Mystery" by Francis Wilson, and "The Thinking Machine" by George B. Seitz. The theater, which is under the management of Wilmar and Vincent, will again be devoted to stock productions next season, opening in August.

IRENE SUMMERY AT NEW HAVEN

NEW HAVEN, May 19.—Irene Summerly, who recently closed a successful season of thirty-five weeks as leading woman with the Wright Huntington Players at the Shubert Theater, St. Paul, has been engaged by S. E. Poll to head his organization in New Haven. Miss Summerly began her engagement May 4 in "Bought and Paid For," and scored a great success in the role of Virginia Blaine.

THE HOODOO IN STOCK How Friday and Thirteen Worked Upon the Distress of a New Orleans Stock Company

It is difficult enough to combat the traditions of ill-omen surrounding the number thirteen, but when this number is aided and abetted by that other bugaboo Friday it is time to turn heel to jail and make good your escape, especially when one hasn't the pan of Coleridge or Poe to do justice to their significance.

So thinks Frank Champury, late comic artist of the St. Louis and Muselman Stock company at the Greenwall Theater, New Orleans, who, like the Ancient Mariner of old, stopped a Mission representative the other day to relate a tale, weird and curious, of how the above mentioned bad "signs" worked their way well through the destinies of the stock company.

When the company opened its engagement in the Southern metropolis some four weeks ago little significance was placed upon superstitions and hoodoo. They were all right in their places among baseball players and sailors—and well had not a successful and prosperous season been prepared for by the engagement of many prominent players and by the contemplated production of the latest New York releases? And was not New Orleans thought to be in dire need of dramatic fare?

But, alas, business was bad—very bad. The company continued three weeks to pitifully small though appreciative audiences. What could be the cause for the poor business? No one knew. Ah, but were not our old Nemesis, thirteen and Friday, present? The company had arrived in New Orleans on—Friday. Between the arrival and the opening night were—thirteen days. Many of the members of the company had in their names just thirteen letters, as witness: Charles Balsar, leading man; Eleanor Gordon, leading woman; Peter O. Warburg, director; and Frank Champury.

Well, as Mr. Champury himself says: "It's mighty curious, that's all."

BROCKTON STOCK CLOSES Thompson-Woods Company Concludes Season —Over 2,000 Performances Given

BROCKTON, Mass., May 19.—The Thompson-Woods Stock company at Hathaway's gave their two thousandth performance May 4, presenting "Sowing the Wind." William H. Freeman, Will D. Howard, and Eva Marsh did excellent work, and the company furnished good support.

"Broadway Jones," the final production of the season, May 11-16, attracted large and pleased audiences. Will D. Howard in the title-role made a decided hit. Eva Marsh, Sadie Galloupa, and Lilly Stewart deserve mention. The company closed May 16 and opens the regular season Sept. 7.

During the engagement of the company at the Hathaway, most of the latest stock releases have been presented, the offerings ranging from drama and romantic plays to musical comedy. Since the opening in this city of a regular stock company on May 11, 1908, some 175 different plays have been presented.

The company opened with Leigh DeLacy and John Meehan as principals, and the regular company at that time included W. H. Dimock, the present stage director; Marion Chester and W. B. Freeman, who have taken part in practically every performance since. Among the leading people who followed them were Jack Chagnon and Gertrude Dion Magill, the latter later replaced by Marie Norton; Thurlow White and Frances Brandt; Sam Moharzy and Leslie Spinney, the latter replaced by Virginia Millman; Eva Marsh and Harold Claremont, who was later replaced by Will D. Howard.

W. S. PRATT.

COMSTOCK PLAYERS OPEN Fay Bainter, Frank Thomas, Ben Johnson and Others Score in "Stop Thief," Opening Bill

The Comstock Players, a well-selected company of prominent players, opened their Summer stock season at Harmanns Bleeker Hall May 11, with "Stop Thief." The farce was excellently produced in every detail and won a genuine success, receiving the hearty approval of full capacity audiences the entire week. Fay Bainter, the leading woman, whose clever work with Mrs. Pike has been noted, played Nell, the maid, to a nicely and was given a cordial reception. Frank Thomas, the leading man, in the role of Jack Doogan, gave a most finished interpretation of the part. Ben Johnson also was seen to splendid advantage. Other members doing commendable work the opening week were Maude Leale, Emma Campbell, Gladys Wilcox, Mabel Wright, Clifford Robertson, and Charles Biagi.

The production went with remarkable smoothness under the efficient direction of stage-manager Frank McCormick.

This week, "The Temperamental Jour-

ney" starring George W. Hinman.

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NEW PLAY AT SAN DIEGO

Empress Stock Co. Produces "Acid Test," by Austin Adams—Many Changes in Company

SAN DIEGO, CAL., May 16.—The Empress Theater Stock company presented for the first time on any stage, the week of May 4, "The Acid Test," a new play by Austin Adams, author of "The Bird Cage" and "The Landslide."

Miss Van Vorst George V. Dill
William Chapman Clarence Bennett
Dr. Verplanck Catherine Evans
Miss Van Vorst Gladys Day
Miss Van Vorst Miss Marshall
Muriel De Perter Stella Watts
Others

The author has handled a delicate theme in a masterly manner, and though it proved shooting to some it made every one think. Dr. Verplanck, a retired physician, has written a book demanding a single code of morals for both sexes. It is read with avidity by a wealthy young society man who is about to be married. The girl has erred, but believes that her future husband should know all. She attempts to tell him, but he misunderstands her and thinks that it is his sister who has been in trouble. He tells his sister's intended husband, who shows his belief in the physician's teachings by being loyal to the girl of his choice. The climax of the last act is tense as the brother listens to his bride of the morrow confess that it is she and not the sister who has fallen. The brother hesitates for a moment, but in the end he, too, stands the test.

George Dill gave a fine portrayal of the brother, and Edna Marshall as his intended wife played the erring girl in a manner that held the attention without offending.

On May 18, Miss Marshall, Mr. Dill, Mr. Bennett, Miss Evans, and Mr. Van Posen will retire from the company. Helen Carew, late of "The Thief," will succeed Miss Marshall as leading woman, and Warren Sillworth, who supported Mary Manning, will succeed Mr. Dill. Other new members will be Leonard Howe and Rose Mayo. Mr. Chapman will continue as stage director. "Kindling" will be the offering of the new company.

MARIN DE BEAU CHAPMAN.

MISS BARRISCALE IN STOCK

Actress Featured in "We Are Seven," to Follow Mack-Rambeau Season at the Alcazar

SAN FRANCISCO, May 16.—Bessie Barriscale will open a special starring engagement at the Alcazar Theater, supported by a new leading man and the resident company, as soon as the Willard Mack-Mack-Rambeau season at this theater closes. The details of Miss Barriscale's season have not as yet been announced, but the management declares that it has secured a list of splendid plays suitable to her talents. Undoubtedly "The Rose of the Rancho," in which she has achieved wide reputation, will be included.

Miss Barriscale was featured last season in Eleanor Gates' "We Are Seven," and though the play was not a success she won a distinct triumph in the role of the young dream-mother. Miss Barriscale will also be remembered for her long and successful appearance as Luana in "The Bird of Paradise."

FIELDER PLAYERS AT WILKES-BARRE

WILKES-BARRE, May 16.—The Frank Fielder Players opened an indefinite stock engagement at the Grand Opera House, Wilkes-Barre, Pa., last week. The initial offering was "The Littlest Hotel." The company made a splendid impression and business was very large.

The roster of the company includes, in addition to Frank Fielder and Mary Ward (both in leading roles), Francis Herbin, Claude Barber, Bernard Craney, James Jay McRae, Allene Durano, Earl Mall, Jerry Fredericks, and Irma Mario. The stage director is Harry Sedley.

CHARLOTTE, N. C., STOCK OPENS

CHARLOTTE, N. C., May 18.—The Academy Players opened the Summer stock season at the Academy of Music Monday night, May 11, with "The Belle of Richmond." A capacity house greeted the return of Anna Leon, the popular leading woman; Vernon Wallace, leading man; William F. Scheeler, George Phelps, and Frank Phelps, all favorites of last season's company. The new members of the organization are Sara Hubbard, Ethel Martelle, Roma Lauri, Albert Montgomery, Ted Farnum, Robert Farnum, Robert Edwards, Wilton Farnum, David Locke, and Joseph Baynes.

LONERGAN PLAYERS CLOSING

New Bedford, Mass., May 19.—The Loneran Players will close their highly successful engagement at Hathaway's Theater, Saturday night, May 25, in a double bill, "A Bachelor's Honeymoon" and "Characters in Cameo."

W. F. G.

COLORADO SPRINGS TO HAVE STOCK

COLORADO SPRINGS, Colo., May 16.—The Burns Theater is preparing for a season of summer stock which will probably open the last week in June. Malcolm Duncan will be the leading man of the company.

Joseph Granby, associated with stock companies for the past four years, and last season with "Fine Feathers," was prominent in the support of Odette Tyler at the Brunswick Theater, Brooklyn, last week, giving an excellent performance of the spy in the playlet, "It Happened in Dixie."

CARL BRICKERT CLOSES

Popular Leading Man Concludes Long Engagement at Springfield, Mass.

SPRINGFIELD, Mass., May 19.—After having played nearly 1,200 consecutive performances in three stock companies in this city, Carl Brickert, leading man of the Associate Players, concluded his engagement extending over four seasons last Saturday night. Mr. Brickert during this time has appeared in more than one hundred plays. He sails from New York to-morrow for a three weeks' vacation in Bermuda. Mr. Brickert has decided to forsake the stock field in which he has scored many triumphs and will enter productions either in the Summer or the early Fall.

Mr. Brickert has recently brought suit against the Goldstein Brothers, managers of the Broadway Theater, claiming that \$125 salary is due him, owing to a sudden termination of the stock engagement.

LEADING WOMEN CHANGE

Beth Taylor, of Redmond Co., and Isabelle Fletcher, of Bishop Players, Exchange Places

SACRAMENTO, May 16.—Beth Taylor, leading woman of the Ed. Redmond Stock company at the Theater Diapenbroek, closed a season of eighty-six weeks last Saturday night, with a fine performance of "The Wife." Miss Taylor goes to the Bishop Players at the Liberty Theater, Oakland, the present leading woman at Oakland, takes Miss Taylor's place here, opening in "An American Widow." Miss Taylor's departure is genuinely regretted by the theatergoers in this city. The Redmond company gave Miss Taylor a farewell banquet at the Hotel Sacramento the last night of her engagement.

LYTELL-VAUGHAN CO. POPULAR

TROY, N. Y., May 18.—The Lytell-Vaughan Stock company continue to please full houses with their first-class productions. May 11-16, "Officer 666" gave the usual satisfaction. One night the Rotary Club, a business organization, had the whole center of the house and presented Mr. and Mrs. Lytell a basket of flowers standing about four feet high. Mr. Lytell has become a member of the Troy Club, the first raking club in the city, and also belongs to the local Elks club.

CHARLES H. EVANS.

ST. JOHN STOCK TO CLOSE MAY 30

ST. JOHN, N. B., May 18.—The Thompson-Woods Stock company will close on May 30 after a successful engagement of thirty weeks. The company has made many notable productions and gained a wide prestige in this section of the country. Among the plays recently presented were "Annie Laurie," "The Only Son," "The Liars," and "A Gentleman of Leisure."

K. C. TAPLEY.

STOCK NOTES

Clariborne Foster has joined the Arvine Players at Orange, N. J., as leading woman. Minnie Louise Ferguson and Vera Flory have joined the Denham Theater Stock company at Denver.

The Kirk Brown Stock company will open its Summer season at the Park Theater, Altoona, Pa., on June 6.

J. Arthur O'Brien closed an engagement of fifty-eight weeks, May 9, with the Bijou Stock company at Fall River.

Brandon Evans, engaged by Clark Brown as second man for the Orpheum Players, Montreal, opened with that organization, May 11, in "Kindling."

Toddy Gibson, who played juvenile roles with the Fine Arts Theater company in Chicago last season, is playing with the Fiber and Shea Stock company in Canton, O.

Hooper L. Atchley has succeeded Stanley De Wolfe as leading man of the Bijou Stock company at Fall River. Mr. De Wolfe closed his engagement May 16.

Bruce Elmore is the juvenile of the Colonial Stock company at Cleveland and not William Courtleigh, Jr., as stated in a recent issue of THE MILANON.

Henry Hall is the leading man of the stock company at Hamilton, Ont. Western stock companies have claimed Mr. Hall since his season with "Little Women."

Mabel Brownell, late of the Brownell Stock Players at the Orpheum Theater, Newark, will join the Morton Opera company at the same theater next week.

Mr. and Mrs. Edwin Evans (Edith Alward) have just closed a thirty-six weeks' engagement in "Officer 666," in which they played the leading roles.

Arthur Howard was specially engaged for "The Fortune Hunter" with the MacGregor Bond Stock company at Elizabeth, N. J., last week and will be seen with this popular company for several weeks.

Mr. Sydney Rosenthal offers for stock production his latest comedy, "The Charm of Isabel," which delighted the audiences though it did not please all the critics. It should prove popular in stock.

Marie Louise Benton will be seen in the support of Amelia Bingham at the Academy of Music in parts which she played when Miss Bingham was visiting star in Detroit at the Washington Theater.

Walter Lewis and Florence Burnham recently closed in stock in Cincinnati and have returned to New York. Several seasons in vaudeville in their own sketch, Mr. Lewis has also been in the support of Otto Skinner, and has given evidence of versatility by the many different characters which he has portrayed.

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Owing to the closing of Miss Parsons' Summer

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THURLOW WHITE**LEADING MAN****DIRECTOR**

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VAUDEVILLE

Alice and Marie Lloyd Score—Interesting Week in the New York Houses

ALICE or Marie? "Ow 'ard it is to 'y which of the Lloyds, is so to speak, most entertainin'." This disturbing problem gave their engagements at the Palace and Victoria theaters unusual interest.

Alice Lloyd headlined the Palace bill. She is a remarkable artiste of the music hall stage—more versatile perhaps and with more warmth of personality than her sister. She is artistically piquante where Marie Lloyd—of adroit skill in the blue song—is broadly pointed.

Alice Lloyd looked charming in each of her numbers, which included "How Shocking;" the recitation song, "The Three Ages of Women;" the rollicking coster number, "All the Nice Girls Love a Sailor;" the demure "Mother! Mother! Mother!;" and the cockney lyric, "What Y' Getting At, Eh?" She concluded with "Splash Me," delightfully done in a dainty bathing suit of blue.

On the other hand, there is nothing quite like Marie Lloyd's broad cockney humor, her zest of innuendo and her wink (naughty plus). She really looked years younger than upon her early season New York appearances.

Marie Lloyd wore some decidedly attractive gowns, too. The first was a creation of pink with a startling slash as added interest to a song about the "The Little Bit the Boys Admire." After these optical and vocal revelations, Miss Lloyd came back to sing "Every Little Movemeng Tells a Tale;" a new number, "Go to Spain," where things are "frightful but delightful;" "I'd Like to Live in Paris All the Time," and "You Never Could Do Without Her." Miss Lloyd concluded by relating "The Ankle Watch," depicting the way a watch, plus a slashed skirt, would awaken a general masculine interest in the passing of time.

Then, for an encore, she sang one American rag, "Who Paid the Rent For Mrs. Rip Van Winkle When Rip Van Winkle Went Away," and gave it point and broadness.

The shade of Washington Irving would have blushed but Sam Bernard, who originated the song in "The Belle of Bond Street" and who sat in a stage box, seemed to like Miss Lloyd's interpretation.

Miss Lloyd, as we've remarked before, could make a hymn sound scandalous.

Hans Kronold, the 'cellist of All Angels and

Leola Lucy—a newcomer, by the way, makes a statuesque Baroness Von Gratz and sings very well. Her voice has some decidedly pleasant liquid tones. Charles Wright, as the fat Von Ryting, is rather amusing and Myrtle Vail, in the role of his real wife, is a foil for his comedy.

William J. Montgomery and Florence Moore's turn is a personification of "nut" comedy and the rag song. In automobile coats they burst upon the scene to "repartee" about motor cars in general. It's rapid fire patter—with Miss Moore as the eccentric comique. Here's a sample:

"The machine kicked me in the nose," remarks Mr. Montgomery.

"Good!" (gesture of arms) "It saved me the trouble" (business of jerking hat sideways).

Then they sing a little ditty called "Hit Down, You're Rocking the Boat." Mr. Montgomery retires to the piano to "tickle the ivories" and Miss Moore tells, in an absurd rag, "On the Steps of the Great White Capital," of a modern George and Martha, who loved, as the lyrics related in geographical detail, in "Washington, D. C." The two concluded with "You'll Have to Hand It to the Boy Lovin' Lane, Broadway."

Eddie Mack and Dot Williams started the Palace bill with a novelty dancing act, well above the average of opening turns. Miss Williams does a "kid" number, the two dance and the finale, in which they do a Texas Tommy up and down a high flight of steps, is a feature.

Joseph Medill Patterson's "Byproducts," conventionally renamed "Why Girls Go Wrong" for the Victoria, is a sordid tale of tenement life.

A wretched garret room is the scene. The mother is a scrubwoman who works by night, one of the daughters, Rose, is dying from tuberculosis and the other, who is absent, is Mary, a department store clerk. They live a hand-to-mouth existence—indeed, as the action opens, a collector has called for the installment on the kitchen range. He threatens to "jerk" the rusty stove but, at heart, he isn't half bad. Mary is expected home with her salary and the collector is persuaded to wait. So he goes "to take in another fl-gm."



MISS ELLA SHIREEBS,
Baltimore Girl, a Favorite in England, to Play American
Season in Fall.

Grace Church, represents the best in music. His command of the 'cello and the beauty and timbre of his tones are admirable. Coming between an operetta of thinly tinkling Viennese melodies and a noisy rag act, the beauty of good music, splendidly interpreted—its power to stir the imagination and play upon the emotions—never seemed more apparent.

Kronold's first number was Liszt's Dream of Love, finely rendered. The Russian Dance (Simon) followed and then the 'cellist offered The Rosary (Nevin), excellent in its tonal qualities and phrasing. Traumerei (Schumann) made a capital finale.

William Parson, at the piano, deserves a large measure of praise for his sympathetic accompaniment.

Billie Shaw and William George Seabury—youthful dancers billed as proteges of the Castles—tangoed before the Palace audiences quite unheralded. Little Miss Shaw—cute in a white gown of countless bounces and a quaint little lace cap—and Mr. Seabury—mainly in juvenile evening clothes—haven't passed their 'teens yet. But they put youth, vivacity and genuine grace into their dancing, making their four numbers—the waltz, schottische, maxixe and one-step—thoroughly enjoyable. In fact, they proved more delightful than any dancing team we've watched in months.

Life as seen through musical comedy eyes is exemplified by "The Knight of the Air," the Leo Stein-Bela Jenbach-Herman Dostal offering, presented by George Damerel. The Baron Von Bokoffy meets and falls in love with the Baroness Von Gratz, but for some reason or other she has been forced to masquerade as the wife of the Baron Von Ryting, who is already married. Von Bokoffy, who is a captain of the "Flying Squadron" of airships, is madly infatuated, like all musical comedy heroes. The chorus of court ladies enters and exits "laughingly," solos and duets come thick and fast and the fat Baron Von Ryting furnishes some comic intervals by trying to explain his attentions to his real wife. After a dust, from which it could be gathered that "kisses like cherries are always sweetest when stolen," there are explanations all around and everybody dashes down to the footlights for the finale.

Mr. Damerel dances his way through the operetta as the debonair airship captain. His costume consists of a hussar gold-braided cap and coat, a leopard skin thrown nonchalantly over one shoulder and orange red—or—At least it was all airy enough—even for an aviator.



LOIS WHITNEY,
Dancing at the Palace Theater This Week with Jack
Mason.



VERA MAXWELL,
At the Victoria This Week in Dances with Wallace
McCutcheon.

Then Mary comes, but she has spent her wages for slippers and a hat. The store has given her a taste of the possibilities of life, and home has become "a place to get away from." Luxuries fascinate her. The mother—ignorant and broken with toil—doesn't understand.

An automobile waits for the girl at the corner. The horn chirks in the night to personify "the easiest way." Mary debates with herself. There is the dying sister, of course, who needs help—the sick sister who starts things in all the new dramas. Then the galloping "Great Train" "Who Pulled Her Off the Cliff?"—returns. Mary hurries out into the night and a few moments later appears with a startling roll of money—enough to pay for the store and give Rose a fighting chance for life in Colorado. The auto horn sounds again and Mary starts back "into the night" again.

"Why Didn't Go Wrong?" seems rather unnecessary. As a sketch, it is highly colored and melodramatic, but it does, on the whole, have a certain interest. Nance O'wynn really seems the store clerk. Even her slender spiciness appears to fit the character. Caroline Morrison contributes a vivid bit as the statutorily mother and Louise Everts makes the dying sister stand out.

Adela Ritchie didn't take any chances about getting over at the Victoria. She used a pianist, a boy "plant" in a stage box, six boy scouts in khaki, aided by Gus Edwards, a dog, and a pack of tin whistles. Miss Ritchie, who wore a pretty pink gown, gets a noisy start with "Are You Here Since Hover?" the season's limit in song innuity. Here she toots whistles to the audience, to be used in the search for the missing "Hover."

Then Miss Ritchie, aided by the youthful "plant" execute "The Rose of the Mountain," a ballad of an Idaho mountain trail as observed from Tin Pan Alley. Next she relates the song of the nervous wreck who hesitated too often.

"Goodby to the Lights, And the Glorious Nights,"

was his lament, although he would be glad to do it all over again.

For her fourth number, Miss Ritchie offered a deep blue lyric. It has the lovely title of "Beautiful Days." Now when "Beautiful Days" is sung—especially in a nasal voice, it sounds like—well— Anyway, it sounds a little different.

It's the tale of Mary Brown, a fascinating country girl, who went

"Every morning to town, Dressed up in brown," taking, of course, her—or—beautiful eggs with her. Mary made something of a hit, it appears.

"I Want to Go to Mexico" came as a finale.

"They'll chase Huerta up a mango, And they'll make him do a tango, For a Yankee Doodle tune, in Mexico."

The six boy scouts and Mr. Edwards did their best to aid Miss Ritchie, who appeared garbed as a Red Cross nurse.

The song is about like the rest of the "wartime" ditties. Rival tune constructors are offering new ones every day. Unfortunately, it appears there is no way to mediate the song war.

Henry E. Dixey came back to vaudeville and drolly travestied the people who entertain us in the drama and the varieties. Mr. Dixey again demonstrated that he is a thorough artist.

Wallace McCutcheon and Vera Maxwell offered Little, now in the modern dance. Their best effort is "The Jingie," a sort of galloping evolution.

They dance minus the usual colored orchestra. Without trying to appear optimistic, it is possible to venture the hint that maybe there are no more of them. When the dance craze expires, it is painful to consider what is going to become of the gentlemen who have been plunking banjos and painting the cardroom signs for the tangoers.

FARNACK JAMES SMITH.

YOUNG DANCERS SCORE

Billie Shaw and William Seabury Win Hit at Palace—Now at Boston Dance Carnival

Billie Shaw and William George Seabury, the youthful image experts who came to the Palace Theater last week quite unknown and scored handsomely, although they closed a lengthy bill, were immediately booked by the United Offices for this week's Boston dance carnival.

Miss Shaw and Mr. Seabury are features on the all-dancing bill at the Boston Theater this week. They are protoges of Mr. and Mrs. Vernon Castle, and come from wealthy families, both residing in Riverside Drive.

SOPHIE BARNARD AT PALACE

Sophie Barnard will make her Eastern re-appearance at the Palace next week in songs, following a tour of the Orpheum Circuit.

COMING HEADLINERS

Week of May 25.—Palace, Clark and Hamilton, Mercedes, Lew Dockstader; Victoria, Dolly Sisters and Robertson; "Electrocution," Rube Dickenson; Orpheum, Mr. and Mrs. Carter de Binson; New Brighton, "The Green Bootie"; "Arcadia," Kathleen Clifford, Elizabeth Murray, Miss Murray and Clinton Webb. Week of June 1.—Palace, Victoria, Ben Welch, Coffey and Hart; Orpheum, "Gilding"; O'Mearas; New Brighton, "The Trained Nurses."

THE AMERICAN STAGE THROUGH ENGLISH EYES

Thomas Miller, Manager of the London Hippodrome, Talks on the Revue Fever, Ethel Levey, and the Tango

THOMAS MILLER, manager of the London Hippodrome and president of the Four Hundred Club, has just sailed home after looking over New York and Metropolitan things theatrical.

In a little informal chat, Mr. Miller—who proved he wasn't American by declaring he doesn't like publicity—expressed some interesting views on the English and American stage.

In England they are mad over the revue. You find the revue in almost all the London theaters, and it is equally popular in the provinces. Its popularity is still undiminished and destined to last for a long time yet. Of course, with revues filling out the evenings at many of the theaters, a difficult situation has been forced upon the variety entertainer who isn't a big favorite—the artist of average ability.

"London has had a rather bad theatrical season. The successes have largely been imported American hits. 'Potash and Perlmutter' is the latest sweeping success there."

Mr. Miller is an Ethel Levey enthusiast. "Miss Levey," he says, "is one of our really greatest artists—and, of course, we must thank America for her. Miss Levey is an artist of positive genius. No one can characterize a song like her. She has a tremendous following and moves among the most exclusive London people."

"I saw the recent London debut of Miss Janis in 'The Passing Show' at the London Palace. The dress rehearsal had been dragging badly when she made her appearance. It was near eleven o'clock, but her very first number had an electrical effect. Miss Janis's success was instantaneous."

"She is a remarkable mimie. When she imitated Ethel Levey, the great popularity of Miss Levey was vividly demonstrated. The whole audience applauded and turned to watch their favorite, who sat in a stage box."

BENTHAM IN ENGLAND

Negotiating for the Appearance of George Railey, Billy Moran, and Boats and Lew Hearn

M. S. Bentham arrived in England on the Olympic last week.

Mr. Bentham has been conferring with Will Collins, whom he represents in America, and is now negotiating for the appearance of a number of big English favorites in this country, according to cable reports.

He expects to immediately close a contract calling for the appearance of George Railey, the principal comedian, in America. He is negotiating with Billy Moran, now featured in "Miss Janis" at the London Hippodrome, and Moran, it is expected, will be seen in this country during the coming season.

Mr. Bentham also expects to secure the signatures of Boats and Lew Hearn to contracts calling for an early American appearance. Boats and Lew Hearn have been unusually successful in England, and it is expected that their return to the States will be warmly welcomed.

BREAKS IN NEW PLAYLET

Helan Lowell Appears in "Up-to-Date," a Sketch by Arthur Goodrich

Helan Lowell broke in her new act playlet at Tenby during the first half of last week and came into New York at the 149th Street Theater for the last three days.

Miss Lowell's sketch bears the title of "Up-to-Date," and in the words of Arthur Goodrich, the playlet, according to reports, has decided possibilities and should develop into a popular offering. Miss Lowell is supported by a cast of three.

Alf T. Wilton will probably direct Miss Lowell's tour.

STARTS REHEARSALS

Valerie Berger Secures New Sketch by Edgar Allan Woolf—Opens June 1

Valerie Berger started rehearsals on Monday in a new sketch by Edgar Allan Woolf.

The playlet, as yet unnamed, is said to deal with a big international theme. The sketch will have a cast of six, including Valerie herself.

Miss Berger will open her tour in her new offering at Atlantic City on June 1.

ANIMAL ACT OPENS

Golman's Animals, fresh from a tour of the Orpheum circuit, opened at an Astor's tour of the Brooklyn Orpheum on Monday. F. W. Stoker is directing the tour.

Mr. Miller looked over a few of the New York productions during his brief stay.

"As far as I can observe, you have no great feminine stars on the musical stage. Surely no one equals Miss Levey. Of course, we already have Isa Clive, who is an established London favorite now. In fact, we seem to have won over a lot of your best artists. In 'Hullo, Tango,' now at the Hippodrome, we have Miss Levey, Shirley Kellogg, Isabell D'Armond and Frank Carter, who have won individual hits, and Frank Tinney. Billy Moran and Harry Tate are the only English principals."

"I have discovered that New York audiences appear to have a partiality for stout comedians. English theatergoers will forgive everything but that. Indeed, I think the only stars to whom they would concede anything are Marie Lloyd and Constance Edin."

Mr. Miller did not notice anything to particularly differentiate variety in this country and England. "We are exchanging stars and acts so frequently that the New York vaudeville theater seems quite home to an English visitor. And it must be the same to an American in London. This week alone Marie and Alice Lloyd are headlining the two principal vaudeville theaters in New York."

Mr. Miller, too, recalled Nell Kenyon's hit in New York as the example of the similar taste of variety audiences on both sides of the Atlantic.

The London manager conceded that America was ahead of London in one thing—the hesitation. "We're still turkey trotting and dancing with wild shrugging of the shoulders. London hasn't been really introduced to your latest dances yet."

Mr. Miller admitted that he couldn't quite understand how the hesitation had failed to cross the ocean. But he said it had—and he should know.

Unless, of course, he was spoofing!



ALICE LLOYD,
English Comedienne, Who Is Competing
American, Too.

LEAVING VAUDEVILLE

Edna Murphy Will Be Seen in "The Little Cafe" Next Season

Edna Murphy, who attracted considerable attention this season on her tour of the Keith and Orpheum theaters, has been signed by Klaw and Erlanger.

Miss Murphy will appear in "The Little Cafe" next season, playing the role created by Hazel Dawn.

Miss Murphy's engagement was made through W. E. Bentham.

TO TOUR THE WORLD

Albert de Courville Coming to America of Trip Around Globe—in New York Shortly

Albert de Courville, manager of the London Hippodrome, is coming to America in a few weeks, according to a cable from London.

Mr. de Courville will cross the Continent, visit Japan and make a trip over the Trans-Siberian Railroad. The entire expedition will embrace three months.

NEW VARIETY TEAM

Ralph Rigg and Catherine Whittle Open Tour in Baltimore Next Week

Ralph Rigg and Catherine Whittle have formed a new vaudeville team and they will introduce their new act at the Maryland Theater, Baltimore, on Monday.

Mr. Rigg and Miss Whittle will be recalled for their hit in "The Manhattan." Their vaudeville tour will be directed by Edward E. Kallan.

TO HAVE WOOLF SKETCH

Brussels Sisters, New in Novelty Act, Secure New Playlet

Louise and Ethel Brussels, daughters of Harry Brussels, of the Proctor forces, will appear in a new sketch by Edgar Allan Woolf next season.

Last week the sisters broke in a little novelty act, in which they demonstrated the old and new dances, at Mount Vernon.

Miss Berger will open her tour in her new offering at Atlantic City on June 1.

WARTIME SKETCH

Courtesy Stein to Appear in "The Little Cafe" Next Season

Willy Gauvin's short sketch, "A Little Cafe," is being serialized in "The World" by George Stein.

Mr. Stein will star in the sketch, which tells a wartime story and has been written by Hazel Dawn.

Miss Stein's engagement was made through W. E. Bentham.

Miss Stein is a "natural" and a representative of the "modern" girl, according to the "Continent," to be held in Baltimore, June 6 to 12.

NOVEL IDEA FOR ACT

Carl McCullough Will Offer "Character Sketch" in His New Variety Show

Carl McCullough, who is the "Character Sketch" in his new variety show, will visit the Orpheum and the Keith and Orpheum theaters in New York.

Mr. McCullough has devised a combination of his own, which is not being given publicly, for vaudeville, with "Sketches by Carl McCullough," made by Lee J. Jackson, and these by the headliner himself.

MR. BECK RETURNING

Arrives Friday on the "Vagabond"—Important Announcements Expected

Martin Beck called on the "Vagabond" last Friday and is due to reach New York on Friday.

Mr. Beck has been holding over the "Vagabond" theatricals, to June 15, and some important announcements are expected upon his arrival.

LEW DOCKSTADER FOR PALACE

Lew Dockstader will be a leading act on the Palace Theater bill for the week of July 28.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

"IOLE" AND THE PAJAMA GIRLS FOR VAUDEVILLE

First Act to Be Presented in Two-a-Day—"Hell" Will Be Revived in Varieties

By WALTER J. KINGSLEY.



Bert's Photo Shop, Kansas City.
GEORGE DAMEREL,
Star of "The Knight of the Air."

LONDON will be the "party" town this summer. When all the American showmen and artists foregather on the Strand, at the Savoy Mansions, Regency Mansions, Yeoman House, and such like resorts, there will be many new combinations evolved. Perhaps some new "sketches" will result, for the Lord knows we need them.

Speaking of London, it is well for vaudeville to remember that the two greatest hits we ever sent to the city on the Thames came out of the two-a-day. Ethel Levy and Miss Janis own theatrical London between them, and both are performers in every sense of the word. Miss Janis has been informed by the London critics that there is no good reason why she should ever return to America, and Ethel Levy was adopted by the British public two years ago.

Bennoid Wolf has broken his fast and torn into his treasury, overflowing with hard yellow men. He has taken a magnificent apartment in seven acts and three bathrooms on West End Avenue, and dug deep for a Winton six automobile and a real Swedish chauffeur. "Then that has" should spread the sugar, and Bennoid is right up in the front of the *zas* division.

Charley Grapewin has stocked the private bar at his Summer home, and the numerous vaudeville managers and booking men whom he urged to call in the cold months are now figuring on a run down the Jersey Coast to the comedian's country house. Invitations cast on the waters return to eat you out of house and home in these days of the far-dying auto.

That wonderful first act of "Iole," with the six magnificent trees and the adorable pajama girls, will be seen in vaudeville next season.

Do you remember "Hell," the daring little musical comedy by Bennoid Wolf and Channing Pollock, which formed a portion of the opening bill of the Folies Bergere? You do, don't you? Well, "Hell" was too clever to be lost in the discard, and next season it will be seen in "big time" vaudeville with a new crop of gentlemen and lady devils. Abe Levy, the Columbus who discovered Anna Held's daughter, will be the financial Satan who will reopen "Hell."

Abe Levy is fast outgrowing mere vaudeville. He aims to be a great Broadway pro-

ducer. More power to him. He has an interest with Al. H. Woods in that play from Vienna where the hero kills himself four minutes after the curtain goes up and then devotes four exciting acts to the events that led up to his self-slaying. That play is absolutely "sure fire." Levy is not forgetting vaudeville, however, and has added a contortionist and a female impersonator to his list. He has also taken an apartment on Riverside Drive, next to Mayor Mitchel's home. I live next door to the Mayor, too, so he has no kick about his neighbors. Take a tip from me and live close to the reigning Mayor of this town. Every city department specializes on the district honored by the Mayor's domicile. The grass is greener, the streets cleaner, the cops more numerous and more polished, the firemen more on the alert, the garbage men snappy and quiet, the burly-gurdy men are not, the wuxtra bawlers do not exist for us, and fruit peddlers are shot at sunrise. We live in an elysium on the Riverside Drive at Ninety-seventh Street, and all because Mayor Mitchel lives on the block at the Peter Stuyvesant. As far as this neighborhood is concerned, New York is Spotless Town.

Jack Flynn, agent, has placed his yellow car, the "Mary Powell," in commission for the summer, and every night the fair stenographers from the Palace Theatre offices gather around it on the curb like flies around molasses. Flynn simply cannot say "No" to a pretty girl, and the "Mary Powell" darts hither and yon in Harlem and the Bronx depositing key-slappers at their homes.

Harry Bailey, of the Colonial, sent Sam Tauber, of the Bronx, a box of nice fresh Mohr cake on Saturday night in honor of the Bronx's closing.

A terrible accusation is being made against Joan Sawyer in dance circles. It is alleged that she is committing the sin against Terpsichore, for which there is no forgiveness in a modern ballroom. Come close while I whisper it: She actually leads Quentin Todd, her new dancing mate.

Not long ago Bernard Granville came up with a millionaire in Long Island, who was quibbling in the grip of constables for exceeding the speed limit in a 140 horsepower gunboat Bianchi car. "I can't throttle the d—d thing down; I get pinched every time I go out. If anybody showed me \$1,000 they could have the darned Dago bus!" exclaimed the owner of the Italian race. Granville stepped forward with \$1,000 in bills in his hand.

"I'll give you \$1,000 for the car and take it now," said the comedian.

In a play the millionaire would have said "done," but being a human being, he remarked "You're on."

Granville's chauffeur drove the car to New York. In a few days Granville, after being arrested every time he went out, called out in a Westchester court room after paying a \$50 assessment, that he would sacrifice the troublesome speeder on the spot.

"I'll give you \$2,500 cash," said a quiet young man of the neighborhood.

"You're on," snapped Granville. The young man produced \$2,500, took the car and sent Granville home in his own roadster. The comedian thus cleaned up \$1,500 in four days.

MISS CLIFFORD'S FAREWELL WEEK

Kathleen Clifford will play her final week in America at the New Brighton Theater during the week of May 25 before sailing for Europe.

"POP" VARIETY AT WADSWORTH

The Wadsworth Theater last week inaugurated its summer policy of popular priced vaudeville, combined with motion pictures.

LOEW TAKES OVER BOSTON GLOBE

Marcus Loew has secured the Globe Theater in Boston and will shortly take possession. His policy is not yet known, but he will probably run vaudeville and pictures.

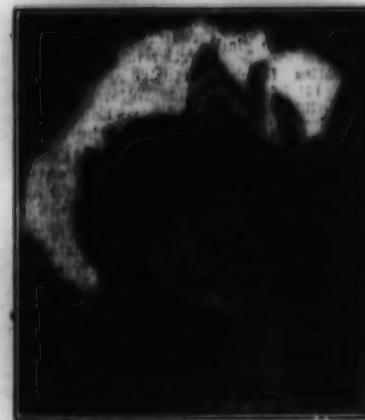
EDDIE MACK AND DOT WILLIAMS

Created a mild sensation opening the bill at the Palace Theatre last week

Featuring their original, sensational, Staircase Dance



Under direction of
Gene Hughes



Merrill, Fitchburg, Mass.

Pronounced by leading managers, agents and critics as the biggest novelty dancing act in this day of the dance craze

BLAME JOE FOR THIS

Billie Shaw and Wm. George Seabury

(Protoges of the Castles)

IN MODERN DANCES

Registered big at the Palace Theatre last week

Featured at the Boston Theatre, Boston
This Week

Direction Harry Fitzgerald

FRANK KEENAN
En Route Address Weber & Evans, Palace Theatre Building

IN THE VAUDEVILLE SPOTLIGHT



Davis, Portland, Ore.
MR. LONEY HASKELL.
Manager of the Victoria Theater.

ONLY HASKELL, the manager of the Victoria Theater for William Hammerstein, holds an unusual position in the theater world.

It is, indeed, a dull week when Loney doesn't spring something of a novelty on faded Broadway. His contributions to art at the Victoria this season have been many and varied.

Mr. Haskell is the only playing manager "in these parts." He can monologue, recite, and explain with dazzling versatility. In a word, Mr. Haskell is an institution—a sort of combined P. T. Barnum-Flo Ziegfeld, Jr.—and Broadway couldn't do without him.

JACK WILSON's heart must have been touched by the reception accorded him at the Palace Theater last week. The engagement marked Mr. Wilson's first stage appearance since the sudden death of his wife, Ada Lane, whose memory will be treasured by all who knew her.

There was tragedy behind the mask of comedy. The theatergoers, who had laughed with the Jack Wilson Trio for seasons, knew and understood. They missed the whole-souled humor of Miss Lane, but the applause they showered upon Mr. Wilson must have made him feel their sympathy.

Once more the comedian had his Batic with him. Mr. Batic and his stagings, too, received their tributes. The new offering, a travesty of preceding sets mingled with Mr. Wilson's parades and Mr. Batic's solos, was a popular hit.

VAN AND SCHENCK won something of a vaudeville triumph at the Brooklyn Bushwick last week. The two boys, whose act stands quite alone as a rathskeller turn, won a striking welcome from Brooklynites. Their friends in Brooklyn, where they live, tendered them over a dozen theater parties during the week. floral tokens of good-will were the rule at every performance. It was their second visit to the Bushwick in eight weeks.

Van and Schenck have the unusual distinction of being equal favorites in America and England. In fact, they have one of the few "sure fire" acts—on both sides of the Atlantic.

WALTER J. KINGSLEY reports the following conversation between Joan Sawyer, Jeanette Glider, and John Jarrott:

Miss Glider: "I am sure that the Greeks would have loved you, Joan. As for Mr.

ORPHEUM FOR SPOKANE?

SPOKANE, WASH., May 19 (Special)—That it is only a matter of time until the American sign comes down and the Orpheum sign goes up over the big playhouse at Trout and Post appears to be the conviction of a majority of Spokane theatrical people. This is in spite of the fact that Charles P. Robbins, who represents the owners of the American, declares no negotiations are under way between him and the Orpheum people. Around every theater in town employes and players are forecasting the return of "big time" vaudeville to Spokane. It has been announced that members of the Spokane Ad Club have held a number of conferences with Orpheum representatives in an effort to have "big time" vaudeville re-established in this city after Sept. 1.

W. S. McCREA.

Jarrott, Pindar would have written a glowing ode to his Olympian feet."

Miss Sawyer: "Yes, I am sure that dear old Pindar would pin a rose on us both, and if Omar Khayyam could visit my Persian Garden he would dash off two or three quatrains about the quart of wine and the pony trot being quite enough for him."

Mr. Jarrott: "There you go again. Nay, it took two or three thousand years for the world to wake up to this line of hooding."

Miss Glider: "Dear Joan, your limbs are a lyric and your posse poems. I fancy that in an ancient incarnation you posed for the Parthenon frieze. Those fleet-limbed maidens with flowing draperies are you, Joan, and no other."

Mr. Jarrott: "A 'frieze,' eh! Sawyer and Jarrott were never a frost anywhere. Poems be hanged. This dancing is dainty, refined commercialism. The public is nutty for new steps. It's a craze, a universal bug. When the drummer taps 'shoot' and we glide upon the red carpet, we are thinking of the booking and not of lyrics and 'friezes.'"

Miss Sawyer: "How matter of fact you are John Jarrott! You know that I often forget that I am mere flesh and blood and I fancy myself a sprite flying in the sunrises."

Mr. Jarrott: "You feel that way when I lift you and swing you in these two mits of mine and you forget to settle down again. I feel fly myself sometimes, but it's when we split that fifteen hundred per."

A NEW DANCING TEAM, Joe Dealy and Betty Knight, was featured on the Colonial Theater bill last week. They were discovered at the West End in Harlem. Miss Knight, it is said, was premier danseuse of an Italian opera company touring South and Central America and Cuba. Dealy is a New Yorker, who for three years in succession won the world's cakewalk championship at Madison Square Garden. He was the instructor and solo dancer at the recent historical pageant at Darien, Conn. Two weeks ago a petition signed by 1,800 residents of Harlem came to the United Booking Offices in the Palace Theater Building, asking that Dealy and Knight be recognized as great dancers and given headline engagements in the Keith houses. Each signer pledged himself or herself to contribute \$1 toward a fund to secure recognition for "America's best dancing team." The Keith experts went to the West End and, after seeing Dealy and Knight, signed them for a long tour at \$750 a week, and told the petitioners that "big time" vaudeville would give the Harlem girls all the recognition needed without the \$1 subscriptions. The pair have evolved a tango cakewalk that the Keith experts predict will become the newest ballroom craze.

JULIET made something of a hit at her first English appearance at the London Pavilion.

"It is the expressed opinion of many experts present at the London Pavilion on Monday evening that Juliet, the American character impersonator who opened there on that evening, is one of the best and most entertaining artists that Uncle Sam has sent us for some time," says the London *Age*. "Her performance is certainly one that will recommend itself to the public on this side, and she will, quite naturally, do even better when she has learnt exactly what suits the English audience, and acquired that added confidence which her reception on Monday must surely give her. Juliet's opening number does not show her to the best advantage, and it is in her mimicry of well-known artists that she scores so heavily. Among those she imitated so well on Monday were: Madame Sarah Bernhardt, Harry Landor, George Formby, G. P. Huntley, Connie Gilchrist, Ethel Levey. She presented this formidable variety of styles with a surprising accuracy of voice and mannerism."

MEMBERS OF THE LAMBS CLUB gave a theater party at the Palace Theater last week in honor of Miss Alice Lloyd. The headliner was presented with a huge floral offering in the shape of a lamb. Among those present were Tom McNaughton, Eddie Laine, William Courtney, Lionel Walsh, Harry Woodruff, Clayton White, George Hobart, Neil McKay, Malcolm Williams, and William Roselli.

MILLIONAIRE'S WIFE FOR VARIETY

SPOKANE, WASH., May 19 (Special)—Donald MacDonald, who recently staged the second annual University Club musical mélange, "Tango Town," in Spokane, and Mrs. Crighton Yarger, wife of a Butte millionaire, have combined forces and expect to appear in vaudeville on the Olympia time. Negotiations between the principals and the Olympia officials are reported to be about completed. They probably will make their debut in Seattle.

W. S. McCREA.

OBTAINTS DIVORCE FROM FOX

Supreme Court Justice Page last week granted a divorce to Mrs. Lydia M. Macmillan. On the stage Macmillan has acquired footlight fame as Harry Fox.

Mindly mention DRAMATIC MIRRORS when you write advertisers.

GEORGE DAMEREL

Playing the Leading Vaudeville
Houses of the East

in the

VIENNESE OPERETTA

"THE KNIGHT OF THE AIR"

HUBERT DYER

Featuring the "DYER COMEDY MISS"

(Passing back and forth under the rings)
DIRECTION M. S. BENTHAM

FANNY BRICE

Direction MAX HART

NATALIE and FERRARI

Premiere, Classic and Modern Dances

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Exemplifying the Utmost Perfection in Comedy and Comedy
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ELIZABETH M. MURRAY
IN VAUDEVILLE

Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX
Mrs. H. Eason, Comedian

Will be back Xmas

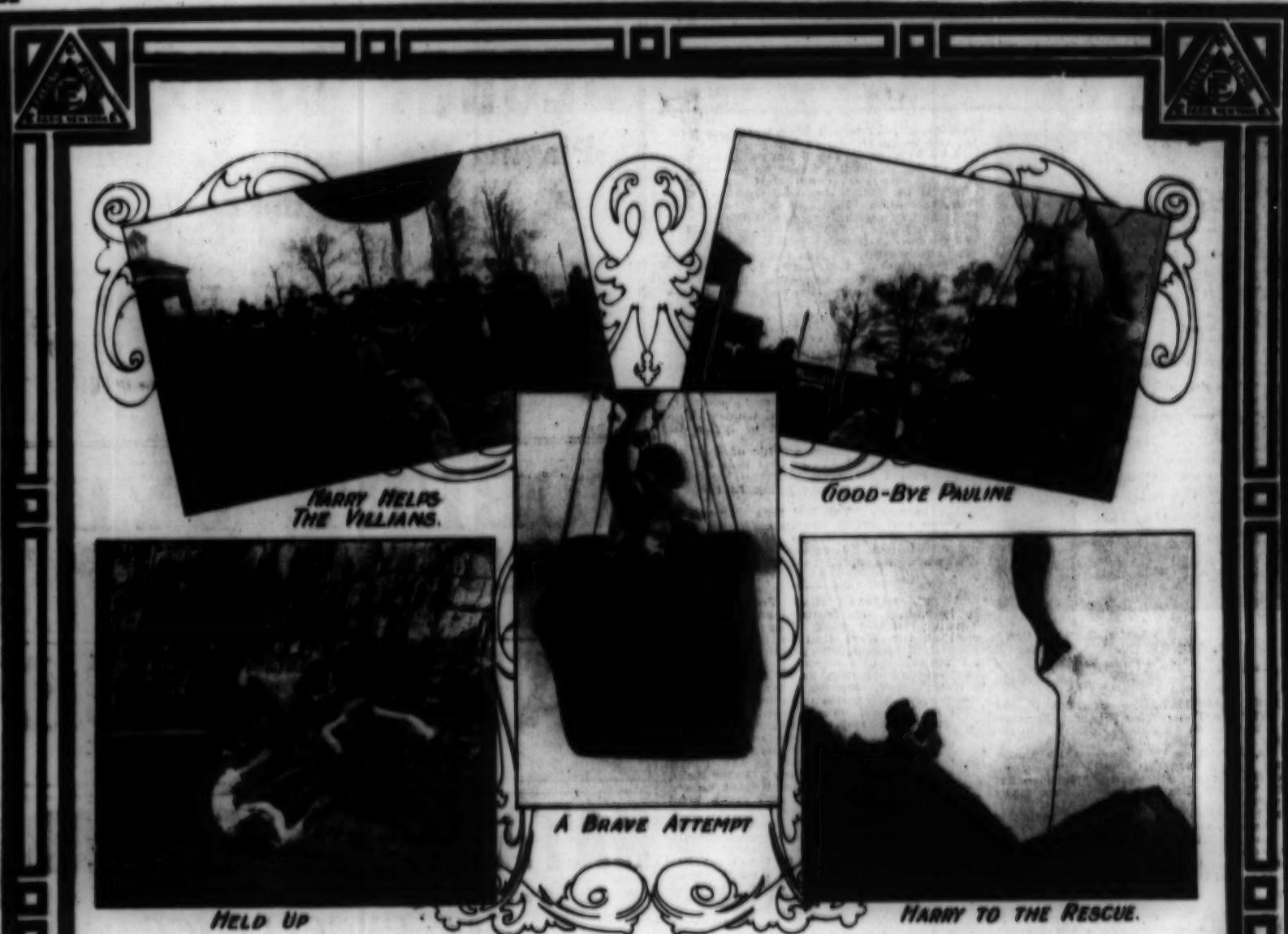
Kathleen Clifford

"The Smartest Chap in Town"

Carl McCullough

"THE JOY GERM"

Direction ALF. T. WILTON



The Perils of Pauline

It is possible to run a bluff part of the time. You can get away with it for a while, but there comes a time when you are "called."

We have now released the fourth episode of *The Perils of Pauline* and the comments are better than they were for the previous episodes. The bookings are also coming in faster than ever. Take a hint from this and follow the lead of the men who are getting the big money from this series.

Our branch exchanges report the biggest business and the wildest enthusiasm among the exhibitors. The exhibitors are the ones who ought to know. They are writing us every day telling us what they think of it. Your opportunity is NOW. Get your order in. Any of our exchanges will serve you. Call on them.

Pauline Pulls People—She's a Gold Mine

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110 West 40th Street



FILM COMPANY
New York City

VAUDEVILLE DATES

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THOROUGHLY
ABOUT
WHAT
YOU
DO.

*Dates Ahead
not to be forgotten
2 Friday 9/1
and 10am*

ACT Beautiful, The: Pal-
 aste, N.Y.C.; Orph.
 ALEX. Hotel, Co.: Orph.
 ALICE and Arline: Maryland,
 N.Y.C., 25-30.
 ALBARN, Charlie: Troupe:
 Detroit, Detroit.
 ALDO Brothers: Lyric, Rich-
 ard.
 ALFRED and Logan: Boston,
 Boston.
 ALLEXANDER and Scott:
 Lyric, Birmingham; Open
 House, 25-30; Open
 Marston, 25-30; Orph.
 Algonquin, June 1-6.
 ALICE, Minnie: Keith's,
 N.Y.C.
 ALFRED: Brothers: Orph.
 ALICE: Orph., Boston, 25-
 30; Sherman Grand, Calgary,
 25-30; Empire, Edmonton,
 25-30.
 ALFRED'S Circus: Keith's,
 Phila.
 ARCADIA: Brighton Beach, N.
 25-30.
 ARDATH Co.: Keith's, Boston.
 ARNAUT Brothers: Orph.
 Albany, 25-30; Shea's, Buf-
 falo, June 1-6.
 ASHAI Jane: Bushwick, N.Y.C.;
 Brighton Beach, N.Y.C.;
 "AUSTRALIAN" Wood-
 choppers: Orph., Vancouver,
 25-30.
 BALL and West: Lyric, Bir-
 mingham.
 BALLARINI, Clara: Brighton
 Beach, N.Y., 25-30.
 BALLOON: The: Fountains
 Ferry Park, Louisville; For-
 est Park, St. Louis, 25-
 30.
 BANKSY and Circle: Boston,
 Boston.
 "BAREFOOT" Mexico":
 May, Milwaukee; Tampa, De-
 cember, 25-30.
 BARNARD, Sophie: Palace, N.
 Y.C.
 BARNES, Gertrude: Fountains
 Ferry Park, Louisville, 25-30.
 BARNES, Stuart: Keith's,
 Phila.; Lyric, Birmingham,
 25-30.
 BARNETT and Bell: Summer
 Park, Montreal, June 1-6.
 BARROWS and Miles: Orph.,
 Vancouver; Orph., Seattle, 25-
 30.
 BARTH, Lee: Orph., Oakland,
 25-30.
 BARTON, Sam: Orph., Minne-
 apolis.
 BATES, Blanche: Orph., Tri-
 ee, Orph., Oakland, 25-30.
 BEAUMONT and Arnold:
 Keith's, Indianapolis.
 "BEAUTY is Only Skin
 Deep": Orph., Whistler;
 Orph., Regina, 25-30; Sher-
 man Grand, Calgary, 25-30;
 Empire, Edmonton, 25-30.
 BEAU Family: Shea's, Toronto.
 BEHRENS, Valerie: Co.: Bus-
 tier, Berlin.
 BEHRENS, The: Orph., Tri-
 ee, Orph., Oakland, 25-30.
 BEYER Brothers: Summer Park,
 Montreal, June 1-6.
 BICKER and Watson: Mary-
 land, Baltimore.
 BISHOP, David: Orph., Los
 Angeles.
 BLANCHET, Bella: Orph.,
 Phila.; Grand, Pittsburgh,
 25-30.
 BOGANNY: Troupe: Poll's,
 Cincinnati, 25-30.
 BOULD and Holt: Colonial,
 N.Y.C.
 BOM BAY: Deerfoot: Orph.,
 Whistler; Orph., Regina, 25-
 30; Sherman Grand, Calgary,
 25-30; Empire, Edmonton,
 25-30.
 BOWERS, Fred: Shea's, Buf-
 falo, Empire, Toronto, 25-30.
 BOWEN, Dr. John G.:
 Keith's, Phila., 25-30.
 BRECKER, Seven: Forster,
 Atlanta; Lyric, Birmingham,
 25-30; Open, Savannah, June
 1-6; Open, Charleston, 25-30.
 BREADS, Tim: Keith's, Phila.
 BRENNER, Dorothy: Keith's,
 Boston, 25-30; Keith's, Phila.,
 25-30.
 BREWER, Virginia: Keith's, Phila.;
 "British Show, The": Palace,
 N.Y.C.
 BRONSON and Baldwin: Orph.,
 Vancouver; Orph., Seattle,
 25-30.
 BROOKS and Brown: Poll's,
 Springfield; Maryland, Balti-
 more, 25-30.
 BROWN and Golds: Orph.,
 Jacksonville, June 1-6.
 BROWN Brothers, Inc.: Col-
 onial, N.Y.C.; Keith's, New
 York, 25-30.
 BROWN, George: Orph., Bir-
 mingham, 25-30.
 BURKE, John and Mae: Orph.,
 Whistler, 25-30.
 BURNS and Fulton: Bushwick,
 N.Y.C.; Orph., N.Y.C., 25-
 30.
 BYAL and Marie: Maj. Mil-
 itaire.
 CAMERON and O'Conor: Pal-
 aste, N.Y.C.; Open, Louisville,
 25-30.
 CAPTION and Ashby: West
 End, Birmingham, 25-30.
 CARBON, Louise: Orph., Wis-
 consin, 25-30.
 CARLTONS, Two: Grand Cap-
 ital, N.Y.C., 25-30.
 CARMICHAEL, Frank: Victoria, N.
 Y.C., 25-30.
 CARR, George: Orph.,
 Pittsburgh, 25-30; Louisville,
 25-30.
 CHANDLER, Anna: Victoria,
 N.Y.C., 25-30.
 CLAIRE, Belle Brothers: Orph.,
 Portland, Ore.
 CLARK and Hamline: Orph.,
 Phila., 25-30.
 CLAUDIUS and Scarlot:
 Poll's, Phila., 25-30.
 CLIFF, Louis: Orph., Van-
 couver, 25-30.
 CLIFFORD, Katherine: Bright-
 on Beach, N.Y., 25-30.
 COLE and Donahy: Lyric, Bir-
 mingham, 25-30.
 COLLIER, Thora: Keith's,
 West, Orph., N.Y.C., 25-30.
 COLLINS and Hart: Bushwick,
 N.Y.C.; Victoria, N.Y.C., June
 1-6.
 COLLINS, Rayolving: Foun-
 taine Ferry Park, Louisville;
 East End Park, Memphis, 25-
 30.
 CONCHAS, Paul: Keith's,
 Phila., 25-30.
 CONNELL, Bay: Orph., Minne-
 apolis.
 CONNELL, Steele and Carr:
 Keith's, Boston, June 1-6.
 CONNOLLY, Mr. and Mrs.:
 Keith's, Phila.; Foraythe, At-
 lanta, 25-30; Lyric, Birmin-
 ham, June 1-6.
 CONROY and Modis: Victoria,
 N.Y.C., June 1-6.
 CORRADINI'S Animals: Orph.,
 Minneapolis; Orph., Minne-
 apolis, 25-30.
 CORRELLI and Gillette: Pal-
 ace, N.Y.C.
 CRAIG, Marietta, Co.: Emp-
 press, Sacramento; Empress,
 Los Angeles, 25-30; Orph.,
 Odeon, Utah, June 4-6.
 CRIGHTON, Bertha, Co.:
 Marriage, Baltimore.
 CRESLEY and Darrow: Victoria,
 N.Y.C.
 CROWELL, Byrd E.: Sherman
 Grand, Calgary, 25-30; Emp-
 press, Vancouver, 25-30.
 CULLUM, James H.: Orph.,
 Seattle; Orph., Portland, 25-
 30.
 CUMMING and Gladstone:
 Fountains Ferry Park, Louis-
 ville, 25-30.
 CUNNINGHAM and Marion:
 Bradford, Miss., Alabama.
 CURTIS, Julia: Lyric, Birmin-
 ham; Orph., Vancouver, 25-
 30; Orph., Lexington, 25-30.
 DALY, Lucy, Co.: Palace,
 Phila.
 DAVIS, Charlotte: Victoria,
 N.Y.C.
 DEAGON, Arthur: Bushwick,
 N.Y.C.; Lyric, Richmond, 25-
 30.
 DRALEY and Knight: Colonial,
 N.Y.C.
 DRELLAY, Bea, Co.: Orph., Los
 Angeles, 25-30.
 DR. GAGOGUE, Charles: Lyric,
 Richmond, 25-30; Keith's,
 West, June 1-6.
 DR. HAYEN, Mr. and Mrs. Gar-
 ret: Colonial, N.Y.C.; Orph.,
 Phila., 25-30.
 DR. LEON and Davis: Orph.,
 Seattle; Orph., Portland, 25-
 30.
 DR. OHO'S Delta Boys: Vir-
 tue, N.Y.C., June 1-6.
 DR. MAR, Grace: Bushwick,
 N.Y.C.; Poll's, Phila., 25-
 30; Poll's, Springfield, June
 1-6.
 DR. SERRIS, Henrietta: Orph.,
 Phila., 25-30.
 DEVOTY, Ernest, Co.: Bush-
 wick, N.Y.C.
 DWYTT, Burns and Torrance:
 Atlanta, 25-30.
 DICKINSON, Hale: Palace, N.
 Y.C.; Victoria, N.Y.C., 25-
 30.
 DIAMOND and Delaware:
 Majestic, Atlanta, 25-30.
 DINE, Keith's, Indianapolis.
 DOLLY DOLLY and SWEETHEART:
 Victoria, N.Y.C., 25-30.
 DOLLEY and Mayne: Maj.,
 Milwaukee, 25-30.
 "DOUBLE Cross": Tampa,
 Detroit.
 DUFFY and Lorraine: Orph.,
 Jacksonville; Foraythe, Atlanta,
 25-30; Orph., Knoxville, June
 1-6; Orph., Lexington, 25-30.
 DIBB, Hubert, Co.: Colonial,
 Erie, Pa.
 DODMONDS, Grace: Palace,
 Phila., 25-30.
 DUE and French: Orph., Los
 Angeles.
 "ELEGY": Orph., Los Angeles.
 ELLINGER and Williams: Pal-
 ace, Phila., 25-30.
 EMILY BAY Sisters: Bushwick,
 N.Y.C.; Orph., Springfield, 25-
 30.
 ERICOTTI and Ippolito: Keith's,
 Boston, 25-30.
 ERNIE and Irene: Temple, De-
 troit, 25-30.
 FAGAN, Neddie: Orph., Sa-
 凡纳, 25-30; Orph., Charlest-
 on, 25-30.
 FATHIANO, Douglas, Co.:
 Temple, N.Y.C.
 FAIRHURST, Miss: Orph., Ken-
 tucky, 25-30; Foraythe, At-
 lanta, June 1-6.
 FATIMA: Forrest Park, St.
 Louis, 25-30.
 FINNIE, Bob: Keith's, De-
 troit.
 FITZGERALD, Mabel: Victoria,
 N.Y.C., 25-30.
 FITZGERALD, Ruth: Shea's,
 N.Y.C., 25-30.
 FLANAGAN and Edwards:
 Colonial, N.Y.C., 25-30.
 FLEMING, Frank: Keith's, West,
 June 1-6.
 FLORETTA, Forraine: Foray-
 the, Louisville, 25-30.
 FOLLY, Frank: Colonial,
 N.Y.C., 25-30.
 FOY, Eddie, and Family:
 Open, Portland, Ore., 25-30.
 FRIDKOWSKI Troupe: Mary-
 land, Baltimore; Summer Fope,
 Montreal, June 1-6.
 FRIGANEA, Trizie: Maj. Mil-
 itaire.
 FRIMON: Keith's, Phila.,
 Oakland, 25-30.
 GARDNER, Thora: Sherman
 Grand, Calgary, 25-30; Emp-
 press, Vancouver, 25-30.
 GREGG, Eddie: Poll's, Spring-
 field; Keith's, Boston, June
 1-6.
 GILFOIL, Harry: Orph., Los
 Angeles, 25-30.
 GILLINGWATER, Gladys, Co.:
 Open, Portland, Ore., 25-30.
 GOLDEN and Holmes: Orph.,
 Knoxville, 25-30.
 GOLDEN, Claude: Orph.,
 Phila., 25-30.
 GOLDMAN'S Animals: Orph.,
 Phila., 25-30.
 GOULD, Paul: Sherman
 Grand, Calgary, 25-30; Emp-
 press, Vancouver, 25-30.
 GORMAN, Musical, 25-30;
 Open, Portland, Ore., 25-30.
 GORMAN, Musical, 25-30;
 Open, Vancouver, 25-30.
 GORMLEY, Fred: Keith's, Phila.,
 25-30.
 GOULD and Ashlyn: Victoria,
 N.Y.C.; Orph., Phila., June 1-6.
 GOWENWIN and Co.: Orph.,
 Phila., 25-30.
 "GREEN, Sweet": Brighten-
 ham, N.Y.C., 25-30.
 GUERRA and Gurr: Grand,
 Pittsburgh, 25-30; Orph., Los
 Angeles, 25-30; Orph., Phila., June 1-6.
 HAINES, Robert T.: Orph.,
 Phila., 25-30.
 HAL and Francis: Shea's, Te-
 nessee, 25-30.
 HANLON and Clegg: Poll's,
 Springfield, June 1-6.
 HANOT, Louis: Palace, N.Y.C.,
 25-30.
 HARKINE, John: Temple, De-
 troit.
 HARTLEY'S Wonders: Grand,
 Pittsburgh.
 HARTMAN and Verayd:
 Keith's, Boston, June 1-6.
 HAWKINS, Lew: Temple, De-
 troit, June 1-6.
 HAYES, George, Co.: Poll's,
 Springfield, 25-30.
 HEDDERS, The: Keith's,
 N.Y.C., 25-30.
 HEDDY, Y. Flying: Sherman
 Grand, Calgary, 25-30; Emp-
 press, Vancouver, 25-30.
 HERBERTS, Dean: Keith's,
 Phila., 25-30.
 HIRSH, Dr. Orph., Minne-
 apolis, 25-30.
 HUGELIN, Adelaide: Keith's,
 Phila., 25-30.
 HILL and Whittaker: Orph.,
 Vancouver; Orph., Seattle,
 25-30.
 HOOKNEY Co.: Shea's, Phila.,
 25-30; Hale and Lee: Victoria, N.
 Y.C., 25-30; Keith's, Phila., June
 1-6.
 HOLSTON, Three: Victoria,
 N.Y.C., 25-30.
 HOLLYAH: Temple, Detroit,
 25-30.
 HOPKINS, ASHLEY: Bushwick,
 N.Y.C.; Orph., Lexington, 25-30.
 HORTON and La Trixie:
 Ringtons, Boston, N.Y.C.;
 HUFFORD and Chain: Orph.,
 Los Angeles.
 HUGHES, Mrs. Gage, Co.:
 Erie, Philadelphia; Foraythe,
 Atlanta, 25-30.
 HUNTRID, and Davenport:
 Open, Jacksonville; Orph.,
 Knoxville, June 1-6; Orph.,
 Lexington, 25-30.
 HUNTING and Peeples: Orph.,
 Jacksonville; Lyric, Birmin-
 ham, 25-30.
 HYAMS and McIntyre: Grand,
 Pittsburgh; Temple, Detroit,
 25-30; Shea's, Buffalo, June
 1-6.
 INHOFF, Connie and George:
 Keith's, Portland, Ore., June
 1-6.
 INCH, Jack: Victoria, N.Y.C.,
 25-30.
 INHLER and Mead: Domini-
 tor, Ottawa, Can.
 JARVIS and Davis: Orph., Cal-
 ifornia; Orph., Los Angeles, 25-
 30.
 KAJIRAMA, Orph., Van-
 couver; Orph., Seattle, 25-30.
 KALMUS and Brown: Foray-
 the, Louisville; Open, Portland,
 Ore., 25-30.
 KARTELL, Brothers: Temple,
 Detroit, June 1-6.
 KARRACH, Four: Keith's, De-
 troit.
 KAUFMAN Troupe: Maj. Mil-
 itaire.
 KAUFMAN, Verayd: Maryland,
 25-30.



KLAW & ERLANGER



PRESENTING
**Well Known Plays in
MOTION PICTURES**
PRODUCED IN



BIOGRAPH

STUDIOS



Announce

THE

BILLIONAIRE

IN THREE PARTS

A Departure in Motion Pictures

The Dramatic Mirror said:

"The Billionaire is in a class by itself, inasmuch as there is nothing like it in three reels . . . Does it mark a new style in feature films?"

Following the two previous releases

The Fatal Wedding

IN THREE PARTS

Classmates

IN FOUR PARTS

it successfully maintains their high standard

BOOKED THROUGH GENERAL FILM COMPANY EXCLUSIVELY

Special photographs and two styles of one and three sheet posters and three styles of eight sheet posters available

MOTION PICTURES

COMMENT AND SUGGESTION



Unity Photo Co., N. Y.

DIXIE COMPTON,
Broadway Picture Producing Co.

THE National Board of Censorship is fighting valiantly in Washington for its life, its forces are lined up in what is in reality a "last desperate stand" against the proposal to create a Federal censorship body. The Mutual Film Company is carrying to a finish in Ohio the struggle against political control of pictures. The wings of Chicago's despot have been clipped. Many in the ranks are raising their voices lustily, but the question arises, "Are these latter fighting an actual, concrete enemy, or are they waging battle against a shibboleth, striking mightily at a word—'censorship'?"

* * *

Can we ever hope to do away entirely with censorship—to give it a burial without fear of resurrection? Does not the most influential portion of public opinion demand, if not the stern control called to mind by the word "censorship," at least a definite assurance of an impartial supervision of motion pictures? Is there any prospect of a reversal of this expression of public opinion? Let the millennium of no-censorship appear upon the horizon, and will not some "manufacturer" produce a "sociological" drama, or a smirking comedy that will bring down anew the storm of condemnation? Control of some kind we must have, pampering by busybody outsiders, censorship by hack politicians, or tyranny under cover of a brass-buttoned uniform we will not have, and the great majority of the American people will never approve. Then what?

* * *

The solution of the censorship problem lies at the door of the National Board of Censorship. Since its organization the control of the censorship question has lain in the hollow of its hand, but has the National Board of Censorship met squarely the problem for which it was created, for the solution of which it was granted power by the manufacturers? Has it shown red-blooded strength of purpose,

has it kept abreast of the times, in step with the growth of the industry, the varying attitude of public opinion? If it had, would we now be fighting in several courtrooms, in legislative chambers throughout the country, against the imposition of Russian systems of control? Would the National Board itself be in the last ditch, struggling against annihilation through the birth of a successor, a superseding body endowed with the strength of Federal authority?

* * *

How many exhibitors can tell you of pictures carrying the approval of the National Board which they were ashamed to have seen by their own families; how many film men, torn between laughter and indignation, can tell you of ridiculous cut-outs demanded by censor-dilettantes? The reason? Perhaps the sheet of paper before me, giving "the action of the General Committee on films treating of the social evil" can aid us. This is the standard which the censors must follow in passing upon the "white slave" films. It reads:

The members of the board recognize that moving picture houses and the vaudeville theaters are primarily places of amusement, and not of serious discussion and education. They agree that the only justification for the portrayal of the social evil by motion pictures is that they shall be educational. They further appreciate that the motion picture, by reason of the lack of dialogue, and the necessity of emphasis on the dramatic, is a difficult medium for this form of education. And they hold that education in the normal and abnormal facts of sex is fraught with difficulty and must be handled with tact and delicacy, and given under the right surroundings to be effective.

These considerations have led the board to agree as follows:

The board will critically examine all films presenting various forms of sex lapses, for those effects on audiences which arouse rather than minimize passion, which tend to perpetuate the double standard of morality, which reveal easy ways of gratifying desire and of making money in the "trade," or which simply indicate the weaknesses of humanity, or recite the dreary detail of the lives of those unfortunate members of society called prostitutes.

Since those who worked most widely and skillfully on this problem have come to the conclusion that the most fruitful line of procedure is in the region of prevention, the board will give its support to those subjects and films which present facts in a sincere, dramatic way, leading to repression or to the removal of the causes of commercial or sub rosa prostitution.

There is a place on the screen of the motion picture theater for presentations which unquestionably indicate the causes, the dangers and the effects of sexual misconduct. These subjects dealing with the social evil will, therefore, be supported by the National Board of Censorship which arouse fear in the minds of both sexes, which stimulate efforts to rescue the prostitute, and which indicate sensible and workable methods of repression.

The board further states that in every instance the psychological and moral effects of the motion picture on the audience must be studied. It is difficult to indicate in advance what these will be, since so much depends on the personality, sincerity and actions both of the players and the producers.



MARIN BAIR,

With Kalem Stock Company.

Leaving aside any questions as to soundness of the theory that the motion picture theater is the place for education in such topics as the social evil, is the Board's attitude the one likely to make for popular support? Doesn't it smack somewhat of the view that "it isn't what you want, Mr. Picture Patron, it's what we think we ought to give you"? John Jones, whose dimes have made the picture industry is much more concerned over whether the show will be entertaining but clean, than whether it will be educating but repulsive. He thinks, perhaps blindly and foolishly, that on such topics he is entirely competent to educate himself and his family, and much more certain of the proper time for lessons than the picture producer. While we may pity his ignorance, we cannot impose ourselves upon him as teachers and then have valid ground for complaint should he, in self-defense, saddle us with censorship that is under his own control. The National Board of Censorship needs a personnel that is in touch with John Jones and his like, they may be picheian, but they are extremely supporting; the National Board requires mature serious minded men and women, who shall make censorship their business, not youthful dilettantes and honorary committees of prominent, but seldom seen, persons. The National Board of Censorship to live must secure public support, to secure public support it must keep step with the public mind. Running ahead of the procession is awfully fattening to our own conceit, but it's no excuse when we get lost.

The Board must be an affirmative, recognized force, not a negative, unknown quantity. Let strength replace weakness.

The battle against censorship must be fought, where it was fought five years ago, on the inside. The manufacturers must once more take hold of the reins. The National Board of Censorship must clean house or be cleaned out.

THE FILM MAN.

JOHN INCE, LUBIN DIRECTOR.
Photograph Taken in the Lubin Studio Yard.

WITH THE FILM MEN

CHARLES J. HILL,
Superintendent Kalem Factories.

HONOR KALEM OFFICIALS
Old Employees Present Loving Cup on Firm's
Seventh Anniversary

In honor of the seventh anniversary of the incorporation of the Kalem Company, Messrs. Charles Hill, Joseph H. Spray, George Hardy, Ralph Martin, Bruce Gergely, and A. Collins, the six oldest employees in point of service, presented the officers of the company with a superb silver loving cup.

The presentation came as a distinct surprise. On the day before the anniversary, Samuel Long, president of the Kalem Company, and William Wright, vice-president, received a round robin signed by the "Old Guard," as the men are known, requesting an audience for the following morning. Mr. Frank J. Marion, secretary and treasurer of the company, had gone abroad several weeks previous.

Mr. Long and Mr. Wright were considerably mystified the next day, when the "Old Guard" appeared in the private office. A bulky, cloth-covered object was borne in the arms of one of the party. Before removing the cloth, Mr. Hill, as spokesman for the "Old Guard," declared:

"We have asked of you, the officers of this company, the courtesy of an audience that we, as the 'Old Guard,' of your employees might on this day, the seventh anniversary of your incorporation, express to you in a small way, our fidelity and admiration of your success as officers of this company by asking you to accept this small token of our esteem with the hope that the future of the Kalem Company may always be bright and our relations as cordial in the future as in the past."

The cup was then exposed to view. Taken by surprise, the officers examined the beautiful specimen of the silversmith's art in silence for a moment or two. Then, considerably touched, Mr. Long expressed his appreciation of the token of the "Old Guard's" esteem.

The famous Kalem Sunburst, done in gold and exquisitely carved, occupied one side of the cup. On the opposite face is engraved the following inscription:

Presented to
Kalem Co., Incorporated,
S. Long, President; W. Wright, Vice-President;
F. J. Marion, Secretary and
Treasurer,
on the

Seventh Anniversary of Incorporation,
May 2nd, 1914,

by
Charles Hill, A. Collins, George Hardy,
E. Gergely, Joseph Spray, R. Martin.

SIEGMUND LUBIN BACK

Lubin Head Greeted with Surprises on Return
from European Trip

Siegmund Lubin, founder of the Lubin Manufacturing Company, returned to his office in Philadelphia last week after a six weeks' absence in Europe. Mr. Lubin was the recipient of several testimonials on his return, chief among which was the presentation of a poem from the pen of Hugh D'Arcy, the advertising manager, and which was signed by five hundred and sixty-five of the firm's employees. General Manager Mr. Lowry had prepared another surprise by rushing to completion a new office building, two stories in height, which was entirely constructed during Mr. Lubin's absence abroad.

The office, intended for Mr. Lubin's personal use, contains every modern device for comfort and convenience. Since Mr. Lubin's absence Manager Lowry has also opened the new Betzwood factory, and this enormous plant, with three times the capacity of the Philadelphia building, is now in full swing.

Mr. Lubin brought with him the picture rights to a score of dramatic successes, concerning which announcement will be made later.

VIOLET DANA REJOINS EDISON

Violet Dana, who was formerly with the Edison Company and more recently on the stage as the "Poor Little Rich Girl," after over a year of success in that play, has rejoined the film company in the Bronx. She will be seen soon in a two-reel drama, staged by George Lesney, entitled "Molly, the Drummer Boy."

Following out his plans of making the strongest organization possible in every department, Harry E. Aitken, president of the Mutual Film Corporation, has organized, under the direction of Phillip Mindil, a publicity department which is probably the strongest in any organization in the country. The following imposing list of names will show that every effort has been made to get the best men available and that no expense has been spared:

Arthur James, editor of the *Sunday Telegraph*, and one of the best known writers in the country, will be Mr. Mindil's correspondent for Reliance and Majestic in Los Angeles; W. Bob Holland, humorist, lecturer and publicist, formerly assistant managing editor of the American Press Association Syndicate; Helen Starr, formerly of *Vogue* and the *New York Herald*; Marion Savage; Robert S. Doman, formerly of the *New York Evening Sun*, will take care of publicity in New York. Frank Wilstach will look after the press work of the Lyric Theater, where the "Life of Villa" is playing.

This aggregation of talent will not only handle the high-class publicity copy, but with the assistance of a number of other high-class men already in the organization, will produce each week "Mutual Movie" fillers; *Reel Life*, a forty-four-page magazine, and a new woman's publication of sixteen pages, entitled *Our Mutual Girl Weekly*.

VITAGRAPH FILMS "HAMLET"

James Young to Direct Production of Shakespeare's Play

Under the direction of James Young a company of Vitagraph players are at work on an elaborate production of Shakespeare's "Hamlet." Director Young will himself be seen as Hamlet, a role in which he frequently appeared on the legitimate stage, and Clara Kimball Young will appear as Ophelia. Roger Lytton in the role of the King, Charles Kent as Polonius, and Harry Morey as the Ghost, are other Vitagraph stars who will be seen in the production.

It is the aim of the Vitagraph Company to make the present Shakespearean production a noteworthy one in film ranks. A most elaborate scenic presentation will be given.

MELIES AMERICANS

Producing Now at Gaumont Flushing Studio
with Strong Company

The Melies "G" brand, which has recently found increased popularity on the General Film Company programs, will soon include a liberal portion of American-made comedies in addition to the foreign-made pictures. The pictures are to be produced by the Gaumont Company at the studio in Flushing, L. I., and a strong company, headed by Joseph Levering and Marian Swayne, will be seen in the productions.

A ten-acre plot has also been acquired at Flushing, and an open-air stage is now in process of erection. The first American-made release will appear in about two weeks.

NEW INDUSTRIAL FACTORY

The new plant of the Industrial Moving Picture Company, at 225-235 West Erie Street, Chicago, and said to be the largest plant exclusively devoted to the making of commercial motion pictures, is now in full operation. It occupies 7,000 square feet of floor space, and is laid out strictly along efficiency lines, so that not a single foot of space is lost. All departments adjoin and follow in logical sequence. The walls and partitions are of steel and cement plaster.

The Industrial Moving Picture Company was launched four years ago by Carl Laemmle, R. H. Cochrane, and Wartoros H. Rothacher. Six months ago Mr. Laemmle, because of the fact that his duties as president of the Universal Film Manufacturing Company required his entire attention, disposed of his stock holdings to Mr. Rothacher, who then succeeded Mr. Laemmle as president of the Industrial Moving Picture Company.

This company has the distinction of being the first company ever organized to specialize in moving pictures adapted for industrial exhibition, commercial education, and general advertising.

"CABIRIA" TO OPEN

"Cabiria," the Italian spectacular production, which has been hailed as the greatest yet, will be seen publicly for the first time in America at the Knickerbocker Theater, New York, within a few weeks. The production is being booked by Werne and Louscher, and will be routed across the country as a regular theatrical attraction.

NEW ALL-STAR FILM
Low Dicksader to Be Featured in Picture
of Civil War Days

Under the guidance of Augustus Thomas the work of production of the next release of the All-Star Company has been begun. The subject will feature Low Dicksader, it is called "Dan," and in from the pen of Hal Held. The author himself will personally appear in the film and be on hand to aid where possible in its direction. There will also be George Henry Irving, the assistant director of Mr. Thomas, who is now shouldering part of the directing work of his company.

In support of Mr. Dicksader, there has been engaged a cast including Gaff Kane, of "Seven Keys to Baldpate"; Little Kathryn Lee, the child actress who is winning the hearts of Broadway audiences with the exceptional performance of the little mermaid sister in the *Globe* Theater production of "Neptune's Daughter"; and Lois Mandell, who was seen on Broadway in "Help Wanted."

COMING CONVENTIONS

"Four State" Convention To-Morrow—Pennsylvania and Minnesota Preparing

In Birmingham, Ala., the "Four State" convention of the Motion Picture Exhibitors' League branches in Alabama, Tennessee, Mississippi, and Georgia will be held to-morrow and Friday. A. A. Wall, National Vice-President from Alabama, is chairman of the arrangements committee.

Pennsylvania will hold a convention in Wilkes-Barre on June 20 and 21. G. C. Miller, of Plymouth, Pa., is chairman of the convention committee.

A convention will be held in Minneapolis, Minn., on June 4 and 5. G. H. Westley, special organizer, is now in Minnesota.

COMPLETE POLICE FILM

Former Commissioner Dougherty Featured in Coming Nonpareil Picture

The Nonpareil Feature Film Company, of which Gus Hill is the guiding spirit, has completed its initial feature offering, "The Line-up at Police Headquarters." The prominent detective and former New York police commissioner, George S. Dougherty, is featured in this offering, which, through his connection, has received unusual publicity in the New York newspapers.

"The Line-up at Police Headquarters" is said to be abounding in thrills throughout its six-reel length, among the dramatic incidents included are a battle on a speeding hydroplane and a dive from an ocean liner into New York bay. The story is a clean melodrama, steering wide of the so-called sociological dramas. The picture was produced under the direction of Frank Beaumont.

FIRE AT IMP FACTORY

Universal Loses Much Film in Fire That Endangers Twelve Employees

Fire in the factory of the Universal Company on the fourth floor of the building at 106 West 101st Street, last Wednesday morning, endangered the lives of twelve Universal employees who were working in the building when the fire broke out, and destroyed a quantity of valuable film. The factories of the Biograph Company and the Commercial Motion Picture Company, located in the same building, were temporarily endangered, but no loss is reported.

Just how the fire started has not been determined. Little change will be made in the Universal programs because of the fire, there being plenty of subjects on hand to substitute for the films destroyed in the fire.

FILM "MY FRIEND FROM INDIA"

Walter E. Perkins, who will be remembered through his starring tours in the Du Souchet success, "My Friend from India," is at work on a photoplay scenario of the farce which will soon be produced by the Edison Company. The production will be in three reels and staged by Ashley Miller.



OFF TO WAR IN "THE LILY OF THE VALLEY."
Selig Forthcoming Feature, Released May 27.

WEST COAST NEWS NOTES

Happenings Among the Directors and Players in the Los Angeles Film Colony

Los Angeles (Special).—Without surprises and sudden changes, the average studio would not prove normal. The Pacific studio has its unexpected happenings regularly. The latest is the disintegration of the Edwin August Feature Film Company as an organization under that incorporation. Mr. August is planning anew for the future. Courtesy Foothills comes work at the Mutual Studio May 15. He will remain in Southern California for a vacation before going East to begin work already arranged.

George Stanley, recently directing at the Universal, is back with his old love, the Western Vitagraph, at Santa Monica. George has strayed away twice, but never failed to come back.

"Alkali Ike" again is lost to view. Being merely Augustus Carney, since he expired as "Universal Ike" several days ago, he is making himself difficult to locate.

The Hollywood "row of names" is to be augmented further by the advent of Robert Siodman, who will be featured by the Lasky Company in "The Call of the North" and "The Conjurer's House." Some of the scenes will be done in Canada.

The Albuquerque Company is enlarging its quarters at the J. A. C. studio. Managing Director G. P. Hamilton is to add comedies to his multiple reels.

A new studio has been opened at Central Avenue and Twenty-ninth Street, Los Angeles, by James Robbins, former director for the Nasanay. He announces that he is producing for himself and will turn out dramas and comedies with three companies.

William Hutchinson, the Melville comedian, again has "experienced" the automobile. They seated him in one of the kind which steered by a handle, and was as ancient as a Grecian protoplasm. Then occurred real comedy. When Hutch had completed the scene wherein the machine was supposed to run away with him, he discovered it was no dream. He shut the blamed thing off, but it continued its mad career. "Stow it into the curving!" shrieked Director Grandon. Bill did his best, but it was his day for missing curbings. He had some luck, though. He struck a large truck instead. Hutch says that Congress ought to investigate the high cost of artica.

W. N. Selig entertained his employees here with a private showing of "The Spoilers," another magnificent effort of Director Colin Campbell, who not only staged and produced the Rex Beach novel, but arranged and visualized the photoplay without aid of any character. Mr. Selig engaged Cline's Broadway Theatres for the exhibition. The extensive show house was more than half filled with people who file past the Selig pay clerk each week. Members of the all-star cast playing in "The Spoilers," who also were in the audience, were: Thomas Santachi, Kathlyn Williams, Bebe Ryton, Frank Clark, Wheeler Oakman, William H. Rylance, and Goldie Coyle.

D. F. Whitecomb, who has been in the game a year, now is writing and revising photoplays for Frank Montgomery, of the Kalem Company.

Managing Director Burton King, of the Uroma films, is putting on a new director. He is Edward Brady, well known in the film world.

The Pacific Film Baseball League is taking itself so seriously that the battle for the pennant has become a deadly one. The struggle growing titanic, umpires are growing scarce.

D. W. Griffith is at work upon a Frank Woods adaptation of an Edgar Allan Poe story. Henry Wilhalm, Blanche Sweet, Spofford Aitken, and others are in the large cast.

By the time this correspondence is in print, The Script, official organ of the Photoplay Authors' League, will appear. There will be no need of looking for swaddling clothes. The staff consists of "regular editors." The first issue will consist of ten thousand copies. The League also has ordered fifty thousand gold and gunmetal seals for use in connection with correspondence. These will be sold in neat boxes for 50 cents a hundred to all members.

Nellie B. Sturges, the well-known manager and director of the Western Vitagraph, is in the East on his vacation trip. He will visit various film plants and endeavor to evade the pesky gold brick while journeying in foreign lands. Mr. Sturges has not decided upon future occupation.

W. H. Wino.

ALICE JOYCE WEDS

Kalem Star the Bride of Tom Moore in Jacksonville, Fla.

JACKSONVILLE (Special).—Tom Moore and Alice Joyce, who have been appearing together in the Kalem Company working here, sprung a surprise on their fellow players by getting married at ten o'clock on the night of May 11 by A. M. Wolfe, notary public. No honeymoon trip will be taken until the company leaves here.

A theatrical performance for a local benefit was given at the Jefferson Theater, St. Augustine, recently, and in addition to the local talent the more prominent roles were in the hands of Edith Storey and Ethel Lloyd, of the Vitagraph players; Earl Metcalfe, of the Lubin forces, and Courtland van Dusen and Alan Campbell, of the Vitagraph Company.

H. G. UEDEMANN.

READY FOR "JOYCE" SERIES

That the Alice Joyce Series, which starts Monday, June 8, has aroused keen interest, is apparent from the comment heard since the first announcement concerning it was made by Kalem.

Many exhibitors express pleasure because each feature will be complete in itself and independent of all the rest embraced in the series. Another point which has won favor is the fact that the series is to be a part of Kalem's regular service. One of the pictures will be released every other Monday, commencing with the date above, when "Nina of the Theater," a story of the stage, is to be issued. Like all the other productions in the series, "Nina of the Theater" will be a two-part subject.

ANDERSON-CUMMINGS ENGAGEMENT

The engagement is officially announced of Irving Cummings and Mignon Anderson, of the Thanhouser playing forces. Mr. Cummings made his reputation while leading man with Reliance and has a large following among the photoplay fans. Miss Anderson is the popular ingenue lead in Thanhouser pictures, a petite blonde and very pretty.



THE THIRD DEGREE IN "THE MASTER CRAFTSMAN."
Featuring Harry Carey and Produced by Progressive Corporation.

PORTER AND FORD SAIL

Farewell Party Given by Famous Players to
Departing Producers

At the beefsteak parlor at Reisenweber's, twenty-three members of the Famous Players Film Company's organization gathered at a beefsteak dinner, given as a farewell tribute to Edwin B. Porter, technical director of the Famous Players, and Hugh Ford, who sailed for a tour of Europe during which they will produce a series of feature films. Those present besides the guests of the evening were: President Adolph Zukor, Daniel Fohman, Directors J. Mario Dawley, Francis Powers, Thomas N. Heaton, Frederick A. Thompson, and James Kirkwood; Richard Murphy, Jack Driscoll, August Kramer, William Solly, representing the scenic and mechanical departments; George W. Williams, Marshall, William Marinelli, Jerome H. Brownlow, and Ernest Williams; Al Lichtenstein, studio manager; Frank Meyer, laboratory manager; Arthur Loring, and R. P. Schulberg.

The gathering was unique in many respects. It was the eve of the inception of one of the greatest international tours ever undertaken for film purposes. Mr. Porter, who has been responsible for many notable successes of the Famous Players, was about to cross the ocean, seeking new worlds to conquer. Hugh Ford, during his previous journeys of a long list of theatrical successes, after an exhaustive study of the cameras and the screen, was undertaking his first practical film work.

OPPOSE FEDERAL CENSOR

Mutual and Universal Companies Represented at Hearing in Washington

Walter M. Salisberg, of New York city, general counsel for the Mutual Film Company; Jacob Schacter, representing the Universal Film Manufacturing Company; and Fred C. Howe, representing the Film Review Institute, under whose auspices the National Board of Censorship works, appeared in Washington last week in opposition to the Smith-Hughes bill to create a Federal censoring of motion pictures.

The Reverend William S. Chace, of Christ Church, Brooklyn, is leading the fight of those who would saddle the motion picture industry with a costly State censoring. It is unlikely that a vote on the measure will be taken at this session of Congress, as there are many other matters of importance before the legislators. Opposition is developing among the exhibitors and the representatives are bearing from "back home" in opposition to the proposal.

MUSIC FOR "SPARTACUS"

Special music for the 9,000 feet of film of "Spartacus," George Kline's latest photoplay, was prepared in two days by Modeste Altschuler, of the Russian Symphony Orchestra of New York. He arrived in Chicago on last Thursday morning and immediately went into the dark room connected with the George Kline headquarters. That day and Friday he and two operators, who flashed the pictures on the screen while he composed in the silence, broken only by the noise of the turning of the crank, worked tirelessly. On Friday, about midnight, he triumphantly emerged, waving the completed music score.

Publicity was given the affair through the papers of the Windy City, and he was the subject of extensive comment on all sides. Although the colorist with which he completed the difficult task assigned him seemed wonderful to Chicagoans, Altschuler wondered, was astounded, that, as he expressed it, "Chicago could find anybody who came out of New York."

"Spartacus," which relates of romantic, historical and tragic events attendant upon the revolt of the gladiators against Roman

rule about 73-71 B.C., is announced as the attraction to follow "Anthony and Cleopatra," now playing at the Casino Theatre, Forty-second Street, west of Broadway.

BUSY AT THE FRONT

Villa's Activities Keep Mutual Companies on the Jump

Information has been received at the Mutual Film Corporation's office that the camera men who are in Mexico with the Constitutional forces by virtue of the Mutual's contract with General Villa, are very busy right now. Several of the photographers are at Monterrey, where General Villa is being joined by his army. They have been participating in the fighting at San Pedro and Torreón. One cameraman has gone to Tampico with General Alvaro Obregón, and others are at the front. It is said that he will return to the Mexican lines and film the scene of that city, which is over he will return to General Villa and join Villa's main body of troops at Monterrey.

Other photographers have gone to the village and are taking views of the city. Monterrey is next to be captured by the Constitutional forces.

Photographers have also been invited to the effect that the General Villa will be in Mexico next week to be present at the Casino Theatre, New York city, will be in the city next two weeks, to be followed by General Alvaro Obregón, the Constitutional army, and the Mexican capital. The pictures are to be used for the benefit of the women and children of the men who have died fighting under Villa.

FIND LOST CAMERAMAN

Cameraman Wagner, of Pathe's, was after being set at liberty from a Mexican prison for six weeks, in which time he had made strenuous efforts to find his way back to the United States. He was turned up at the City of Mexico. A telegram announced his arrival, and through to the Weekly news of about eight days ago, and further details of his capture have just been obtained.

Wagner left Mexico for Tijuana to have a rest after his release from prison. He was captured by rebels and was held incommunicado with no newspaper correspondence. At this time the Weekly lost track of him. It was not long before he was getting a lot of good material, when he was captured by a rebel detachment and his camera taken away, together with his clothing, money and personal effects. He was in jail, left there, and condemned to death. He was forced to write a letter, and was held incommunicado with any one, even to the point that he was removed of his jail and was threatened with violent punishment. One day, without any warning, there was a hasty presentation of the pistol by the rebels, and Wagner found to his surprise that even the guards of the prison had gone. He was able to walk out of the jail without interference from any one, and proceeded to put as many miles between himself and himself as he could. He was friendly at a rancheria with some Indians and a horse and thus was able to get back to the Mexican capital.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.



AN INCIDENT IN "THE LITTLEST REBEL."
Photoplays Production Company. Featuring B. K. Lincoln.

FOR PHOToplay AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Editors and Their Troubles.

It was good old Sancho Panza who said that it was an honor, indeed, to be an editor. It may be an honor, but it is also a position carrying much responsibility. All the strings and arrows of outrageous fortune are directed at the head of the defenseless editor; he must stand the blame for all that goes wrong; indeed, he is of few days and full of trouble. We must not look with disdain upon the magazine and film editors any more—we must not! James Allison says they wear a certain pretense to omniscience—and get caught at it but we're as faulty as the editors. S. S. McClure has told in his autobiography that Kipling came to New York with a trunk filled with his best and earlier stories, and Harper's refused to buy them. We all know of the treatment G. H. Newell's work at first received. Magazine editors tried to take the "punch" out of Rex Beach's first yarns. Henry Snyder Harrison has told how one editor rejected five of his stories. Then when he placed them with another magazine, that editor wanted 'em back. And so on, et cetera. And then along comes W. J. Henderson, the music critic, to take out a little of our own self-conceit. He tells how Caruso sang the star role in "Pagliacci" amid wild outcries of enthusiasm: Then for a prank, he stepped behind the scenes and sang a solo which was programmed against the name of a minor singer—sang it in his best style—and the intelligent audience received it in cold silence! *

The Magazine on the Defensive.

The magazine editor and the photoplay editor have little in common these days. As one magazine editor expressed it to us: "The motion picture people are taking our stuff and it is becoming more and more difficult to get the kind of stories we want. Every author wishes to reserve photoplay rights and the fiction plot now does duty in the magazine as a short story, on the motion picture screen as a series of photoplays, in the motion picture magazines as a storylike photoplay, and in the daily newspapers as a syndicate story. Not only that, but many of our more popular authors have succumbed to the fascination of the 'movies.' There's Harold MacGrath, Maibelle H. Justice, George Ade, Richard Harding Davis, and a host of others who are turning to the motion picture in preference to the magazine. How it is going to end I don't know. I do know that advancing prices and the large demand for plots have attracted the attention of many of our best literary workers, and every week sees others entering the motion picture field of authorship. We have been compelled, in self-defense, to permit our authors to reserve 'movie' rights to their fiction, in order to get their stories. Of course, the magazines receive the usual number of contributions, but the dependable stuff is not so abundant as of yore."

Harold MacGrath Bathes on Photoplays.

And there is truth in the above assertion that leading authors have been tempted by the animated screen and are devoting much of their time to writing photoplays. In a Chicago studio the other day George Ade and Miss Maibelle Justice discussed motion picture plots while each viewed the filming of their stories. Two years ago both were selling exclusively to the various magazine editors. Hundreds of other such instances can be told of by the photoplay editors. Mr. Robert Grau, whose fourth volume, entitled "The Theater of Science," will shortly be off the press, recently received a letter from Harold MacGrath, well-known writer of fiction, who has entered the photoplay field. Mr. MacGrath's attitude is identical with the attitude of many other successful writers. He says "The possibilities of the story photoplay cannot be imagined. We're only in the woods as yet, but it is my belief that the photoplay will eventually act as a wonderful educator. People with 5 and 10 cents in their pockets can go where it cost me thousands to go—all over the world. They will be shown beauty, heroism, the marvels of sea and air. In the "Adventures of Kathlyn" you are shown Durbar, the habits of India, and wild beasts, about all there is in the Orient. We hope each time to make the appeal wider and stronger. Myself, I am fascinated with the work. I reach 20,000,000 people now, whereas I reached in books an audience of 50,000 or 70,000."

Leaving on a Reputation.

"Permit me to inform you that the author of fiction must make good in the photoplay field," remarked a leading photoplay editor in reply to the magazine editor. "A literary reputation may carry the writer along for a time in photoplayland, but the session will come when he must put across as standard work as the others. In the fiction world a literary reputation is much to be desired. A story by Sir Gilbert Parker or Rudyard Kipling is worth more money than a story by John Jenkins, notwithstanding that John Jenkins may be writing just as good stories. If John Jenkins writes good fiction he will be paid for it. But he will likely toil along for some years before his copy is as desirable to a magazine as is the copy of Jack London. The line: 'A new story by Conan Doyle,' for instance, means more money to a publication than a line: 'A new story by John Jenkins.' Mr. Jenkins has his literary reputation to make, no matter how high class his preliminary work. Now let us consider London, Doyle, and the rest in the profession of photoplay writing. Their reputations as writers of fiction should not carry them so far in the new art. The fiction headliners may receive high prices for book adaptations, but if they fail to turn out good photoplays after these adaptations are exhausted, the manufacturers will soon tire of paying them for doubtful materials. The public, taught to look for something good, will quickly turn to an appealing photoplay, even if it does not carry the name of a fiction star under the film title."

Photoplay Fans and the Novel Writer.

Another photoplay editor, present during the discussion, spoke up as follows: "In other words, the photoplay author must ultimately stand by his own ears. He has a reputation to acquire and sustain, it is true, but that reputation for good photoplays must be made with the photoplay editors and not with the book readers. Two-thirds of the photoplay enthusiasts do not read novels. In the averaging up of things, the obscure writer of photoplay plots stands just as good an opportunity of achieving fame and fortune with consistently good scripts as would the fiction stars. Maybe not right at present, but the editors must necessarily recognize and foster the other fellows unless the fiction star can continue high-class work indefinitely, and even then he cannot supply one-half of the plots needed. The work of the magazine writer is welcomed for the screen. Most of them have the fertility of plot that is so desirable, and most of them have not the slightest idea of photoplay form—their plots must be almost entirely reshaped by our staff. There are notable exceptions to this rule, but the man or woman who submits a desirable plot in proper form stands just as good an opportunity to market as does the man or woman with the literary reputation."

Speaking from the editorial standpoint in filmland, we conclude that it is not what you have accomplished in other branches of literary work that will count for so much in the photoplay art of the future. Nor is it what you have accomplished in the past in photoplay writing that will count. It is what you are accomplishing right now and what you can accomplish in the future. Your work must be up to standard—high standard—and you will rise or fall by almost every photoplay written and submitted. In our opinion, there is little opportunity for any photoplay author ever becoming the Conan Doyle of filmland. But just the same we like to see a fair field and no favor. Work to achieve a reputation with the editors for uniformly good stories. This is probably the only reputation you will ever have—and it is all that you need—if you sell your photoplays. It will not be "pull" or "favoritism" that will count with the photoplay editor—it will be the worth of the goods submitted for sale."

Hints from the Seats of the Mighty.
Neatness in workmanship, originality, honesty, and good common sense are essentials for success as a photoplay author. Here is another editorial admonition of interest: "We like workmanlike manuscripts typewritten. We cannot engage in personal correspondence with the writers, and we do not read manuscripts written with a lead pencil on both sides of the paper.

Our staff readers are quite as well read as the contributors, and we regret to occasionally detect plots taken from old magazines, books, and weekly newspapers. The attitude of the ambitious young man down in Alabama, told of by Herbert Corey, is also a common example of our troubles. This young man wished to become a photoplay author. He wrote out a story upon wide sheets of paper and rolled it nicely in a fashion that would reduce the copy reader to melancholia, and mailed it. Just to make certain that his first effort at authorship would be successful, he had written over again Bret Harte's "Luck of Roaring Camp." He had not married a syllable and even preserved the names of the original characters. "I hope you will accept this, as it is the first story I have ever written, and my friends think it is rather good," he wrote. The editor replied that it was, indeed, a fine story, but that it had been copyrighted by its first author, Mr. Bret Harte, back in 1868. Another would-be author re-wrote the plot of Dumas' "Three Guardsmen," retaining the names of D'Artagnan, Porthos, and Aramis, and submitted a two-reel story under the Kipling title, "Soldiers Three." He said the story was entirely original, and when we pointed out the similarity, he became angered and accused the editorial staff of "plot stealing."

Giving Credit Where Due.

And while on editorial topics we present a letter from a staff writer of photoplays, who shys his castor into the arena as follows: "Magazines and newspapers which are devoted to motion pictures and motion picture action should give credit to the author of the original story. Stories are written for these publications by outside parties who are given name credit for film release and, I presume, paid for writing the story which, by rights, belongs to the original author. Two of mine were treated in this fashion, and I feel aggrieved, and I am sure that others must feel the same way. One of these film releases I had almost completed into magazine story form for an assignment I was filling and, behold, I find it in a motion picture publication with another fellow's name credited to it as author. I think all photoplay authors should be given the opportunity of making fiction stories of their released plots. One thing is certain, the story credited to the other fellow would be worthless but for the plot, which all arguments, notwithstanding, is not the fiction writer's property. Every author would do well to reserve fiction rights of photoplays. I trust you will advocate this." The staff writers of the publications work generally from the scripts or synopses furnished by the film manufacturer. The magazine editors assert that photoplay credit is freely given when the concern furnishing the story includes the name of the author. If photoplay editors would insist upon author's credit, and furnish such credit when they hand over the script for fiction purposes, much ill-feeling would be overcome. The cause for much of this complaint can be traced back to the original purchasers of the scripts. Universal, for instance, promises to continue the policy of author's credit on film and poster instituted by Mr. Calder Johnstone, and yet Universal stories made possible by the plots of the photoplay authors appear in magazine and daily syndicate form without credit to the plot creators. On the other hand, we know, for a fact, that a number of newspapers printing daily film stories have a staff man view the films at the theater and then write the story from memory, or from stories of film releases. Then, again, the magazines devoted to motion pictures may enter other fields of the art more extensively for the reason that the newspaper syndicates now serialize many of the films before it is possible for the magazine editors to print such stories. It should be remembered that the photoplay author is a new laborer in the literary vineyard. It takes time to adjust problems, and we have no doubt that, before many years, all these vexatious questions will have been smoothed out to the complete satisfaction of every one concerned—anyhow, like Mr. Jingle, we have our hopes!"

Ideas, Sold but Not Used.

We were surprised to receive this letter from a photoplay author whose work is known to two continents: "Recently I disposed of some multiple scripts, and one or

two of these were changed some before production, the producing companies failing to use some good business of the original scripts as they substituted interiors for exteriors. Would it not only be legal but ethical to use this omitted business in other scripts the story being built around the situations that were used in former scripts, but discarded in production?" It would not be ethical to utilize scenes purchased from you for your other stories. These scenes are not yours, but the property of the concern mailing the check therefor. Of course, a photoplay scene may suggest another idea or plot to an author, frequently does, in fact, and if the idea is entirely dissimilar to the play in which the scene appears, it can be used with propriety. But to take complete scenes from photoplays one has sold and work them into other stories is a doubtful procedure.

Introducing W. M. Ritchey, Editor.

The first number of *The Script*, which is the title selected for the official organ of the Photoplay Authors' League, Incorporated, will be issued about May 15. One of the main purposes of the publication is to provide the League members with an opportunity for the exchange of professional ideas and a department for letters will be maintained. *The Script* will have a department where members of the League may publish photoplay synopses of not more than two hundred words each, and they will be accorded the benefit of copyright protection. A charge of 25 cents for each synopsis of two hundred words has been fixed to cover cost of publication. Mr. W. M. Ritchey has been appointed editor of *The Script*. Mr. Ritchey is a successful photoplaywright and newspaperman, and is well qualified for the office.

If you wish to market your scripts be careful of the subject of cruelty to animals. The script editors are discovering that they are conducting a humane society. Be it known that Mrs. Maude Murray Miller, guiding spirit of the Ohio Board of Censors, objects muchly to films which show horses falling off cliffs, etc., etc. So take care how you have your animals perform—be they wild or tame animals. Mrs. Miller is partial to films where children appear in a natural manner, according to editorial hints. She doesn't like firearms of any kind, and is quoted as saying that "Quo Vadis" is an ideal picture. Unfortunately, all pictures cannot be like "Quo Vadis." The manufacturers wish to sell their output in the

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Buckeye State, and so keep an eye on the likes and dislikes of the Ohio Censorship Board. You will find numerous likes and dislikes.

The Photoplay Philosopher says: "You don't write photoplays; you build them."

PENN CENSORS' RULES

All Films Must Be Submitted to Board After June 1

HARRISBURG (Special).—The Pennsylvania Board of Censors, recently appointed by the governor to pass on all motion pictures and stereopticon slides exhibited in this State, has drawn up a set of rules and regulations, which is now being distributed in pamphlet form to manufacturers, dealers, and police officials. The rules will take effect June 1, after which no motion picture or slide can be shown which is not stamped "Approved by the Pennsylvania State Board of Censors." In order to secure this stamp, it is necessary to make application to the board to have the censors view the picture.

The fee is \$2.50 for each reel not more than 1,200 feet long, and the same amount for each slide. Inspections are to be made at rooms provided by the applicant. Religious, fraternal, and educational organizations, libraries, museums, and first-class corporations need not pay a fee. Complaints about pictures or slides must be in writing, signed by the complainant.

In announcing the standards for films and slides, the board says it will "endeavor to banish posters or handbills, or other advertising matter concerning motion pictures, where they are sensational and misleading;" and it seeks the co-operation of the picture people to this end, as well as in a further "endeavor to establish standards on progressive lines and to keep motion pictures attuned to public opinion and not necessarily in harmony with productions of the stage or newspaper."

The pamphlet goes on to explain the stand of the board on various points, the opinions following mainly along the lines of the National Board of Censorship. The board concludes its standards with the following summary:

"Pictures will be judged, as a whole, with a view to the final total effect they have upon the audiences, and will not be condemned because of some little incident in them, if it becomes merely tributary to the principal idea, which may be good, and not one of the features of the story to be remembered and emulated."

SUE UNIVERSAL COMPANY

Klaw and Erlanger Secure Injunction Against Universal's Use of Film Title

An injunction has been secured by Klaw and Erlanger restraining the Universal Manufacturing Company from releasing a film under the title of "The Fatal Wedding." The theatrical producers, who, in collaboration with the Biograph Company, recently released a motion picture adaptation of Theodore Dreiser's "The Fatal Wedding" claim that the release of a picture under that title by the Universal Company would, even though the two stories are dissimilar, injure the financial value of the Klaw and Erlanger film.

Judge Blanchard, of the Supreme Court, granted the injunction preventing the use of the title. The injunction will continue until the trial of the action.

FILM "LONESOME PINE"

Story Already a Book, Play and Song, to Be Seen in Feature Picture

The Broadway Picture Producing Company is at work on a film version of "The Trail of the Lonesome Pine," and the famous story will soon be added to the feature list. Dixie Compton is to be featured in the role of June.

It is hoped to make the film as great a success as the original book was and the succeeding dramatic adaptation and the song of the same name.

APPROVES "THE SPOILERS"

Mrs. Carter H. Harrison, well known as an authoress and wife of Chicago's Mayor, recently visited the Studebaker Theater, Chicago, witnessed the Selig production of "The Spoilers," and afterward wrote the film company as follows: "The performance of 'The Spoilers' in photoplay, witnessed at the Studebaker, is just splendid. It held my attention from start to finish. The acting is superb, and so true that one can almost read the words from the mute lips. It is the best entertainment of the sort I ever saw."

GET BLACHE TERRITORY

The Smith Feature Film Company, of Duluth, has secured exclusive rights to Minnesota, Wisconsin, and North Dakota for the Blache and Solax photodramas. The Smith Company is now under the management of J. H. Cubberley.

SELIG SUCCESS IN ENGLAND

The Selig Company is reporting an unusually strong demand in England for "Diamond 8" subjects, especially the animal pictures. Recently a Selig programme at the Coliseum Ardwick, at Manchester, England, packed the house even at matinees and turned many away.



As usual, this week's release of Our Mutual Girl is full of the interesting intimacies of the moment.

She meets Katherine B. Davis—famous Commissioner of Correction of New York—the woman directly in charge of the City Prison on Blackwell's Island.

You go with Our Mutual Girl and Miss Davis to help the burglar's sister out of prison—see with her things of vital interest that it would be next to impossible for you to see yourself.

This reel like those it follows is full of intensely dramatic, but very real things.

Somehow when you see Our Mutual Girl it is like being yourself a part of the life she lives.

It is this quality of intimate reality that has given to the "Mutual Girl" series something no other moving picture ever had—something that gets hold of people the first time they see the picture and strengthens its hold with every successive release.

When you spend your money advertising Our Mutual Girl picture you are not spending it for a single release.

Every effort you make on one reel helps to build a permanent clientele for your theatre.

Our Mutual Girl series is only one part of the Mutual service which helps to make a moving picture "fan" out of the most random patron.

This series is included in Regular Service, for which there is no extra charge.

It is just one indication of the fact that the Mutual Film Corporation considers the exhibitor's interest as its interest—

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CHICAGO

"HOME, SWEET HOME" UNIQUE

An All-Star Cast of Mutual Players Seen in Griffith's Latest Effort—A Photoplay Out of the Ordinary

It was an original mind that conceived "Home, Sweet Home," the latest David W. Griffith picture, and the rewards for originality must be bestowed upon the producers before any reckoning is made of the other points of the production. The courage required to be a creator, to walk far from the oft-trod path is of the sort that makes physical courage seem more bravado, and to the "Signs of the Winged Clock," we must therefore make all due obeisance.

"Home, Sweet Home" sets out with a two-fold object in view. It has, primarily, the purpose of all motion pictures—to entertain. In this regard there can be no doubt as to its success. The names of Griffith and the players who are seen in the production are sufficient guarantee for that. But the picture attempts more than mere entertainment. A proposition is stated, something like this: "The good men do may live long after them, to counterbalance the evil of their lifetimes," and the producer sets out to prove his contention. It is here that the danger lies, not in fear of inability to solve the problem, for the producer's materials are his own to do what he will with them, but in the possibility of sacrificing originality of incident to assure a solution, the temptation to subserve the logic of human nature to the necessities of the producer's calculations.

"Home, Sweet Home," the picture, finds its basis in the poem of the same name and the life of its author, John Howard Payne. The poet-wanderer's life, not a very creditable one, though his sins are rather of omission than commission, is sketched swiftly. Henry Walhall succeeds remarkably in portraying the most difficult role in the production, in conveying to us the idea of the poet, well-meaning but weak; a dreamer, easily led. Lillian Gish, as his sweetheart, and Mrs. Crowell, as his mother, are left at the rustic home while Payne goes out to conquer the wide world. But his feet go far astray, and he finally dies, penitent and amid strangers in a foreign land. His mother and later his sweetheart pass away, the former heartbroken, the latter patiently forebearing and resolved "to wait for her John."

But the influence of the poet's song, "Home, Sweet Home," which we have seen him compose while in despair's darkest depths, lives on. Three episodes are given, showing the sweet influence exerted by the song on varying types at different times. The episodes vary widely, the first, the story of "Apple Pie Mary," being comedy-drama, bordering on the farcical; the second, a tragic story of two brothers with a mortal hatred for each other, is pleasing in its originality and compressed strength, even if likely to be questioned as to its logic and bearing on the theme; the third episode is the conventional society triangle, solved in this instance by means of the strains of "Home, Sweet Home."

Mac Marsh is refreshing, to say the least, as Apple Pie Mary, who captivates the heart of the city chap, Robert Harron, only to be in danger of losing it when Bob returns to the city and within reach of the city girl's snare. An aged accordion player was fingering the tune of "Home, Sweet Home" when Bob and Mary first parted; and at the critical moment, later, the plaintive strain comes to Bob's ears, bringing him to his senses, and later to the broken-

hearted Mary. Spottswood Aitken is seen in this episode as Mary's father. He sits at the head of the pie counter all day, puffing lazily on his corncock, doing nothing, and doing it so strenuously that you find yourself watching him every second. It is a characterization unique in motion pictures.

James Kirkwood and Donald Crisp, ideally fitted physically for the roles, are the elder and younger brothers, respectively, in the second episode. Because the younger brother has refused him money the elder plans to kill him. As the duel starts, the music of "Home, Sweet Home" is heard; it softens the faces of both momentarily; but in this instance hatred overrides the good promptings of the song, and both are killed. Their mother, capably played by Mary Aitken, driven wild by the double tragedy, is about to stab herself when the notes of Payne's song-poem stay her hand. Jack Pickford appears in this episode as a half-witted boy, who, at the first sign of trouble, races for the sheriff, whose arrival is, however, too late to prevent the deaths.

In the third episode—a trifling disappointment in its obviousness—Blanche Sweet is seen as the tempted wife, Owen Moore as the tempter, and Courtney Footh as the husband, who spends too much time at his club.

The picture closes with an allegory, bringing Payne once more to the screen. He is in the "pit of evil," or what might be termed Purgatory. His sweetheart, "waiting eternally for him," succeeds in liberating him from the clutches of the spirits of evil, and he flies to be reunited, at the foot of the Master, with his mother and sweetheart. The producer braves an ignoble fate in this part, the step from the sublime to the ridiculous being as easy to take, but by using every resource of the camera in presenting some wonderful cloud effects and angelic hosts, given us a fitting climax to a photoplay unusual.

The scenario of "Home, Sweet Home," which is in six reels, is by H. E. Aitken, president of the Mutual Company, and David W. Griffith. The photography bears the Biograph hallmark, and it is released under the "Griffith" brand. You will want to see "Home, Sweet Home," because the hand of David W. Griffith is felt in every scene, you will want to see it because of the photography, you will want to see it because of the deft characterizations, especially in the first and second episodes, because never before has a cast of equal strength been gathered together in one picture under such a master hand.

"Home, Sweet Home" received its premiere at the Auditorium Theater, Los Angeles, a special print being rushed to completion to open that house, seating three thousand, and under the management of W. H. Cline. The Mission's Los Angeles correspondent, W. H. Wing, reports that the picture was viewed by thousands each day, the line outside the theater being a record-breaker for Los Angeles. The picture was first seen in New York this week, where it is the feature at the Strand Theater. The genius of Manager Rothafel, "wizard of exhibition," has perhaps never been seen to better advantage than in the presentation given "Home, Sweet Home."

NOTES OF THE POWER COMPANY

A Power's Cameragraph No. 6 A is being used to project the motion pictures at the Actors' Fair, held in the White Rats' Club House, during this week, May 16 to 23, inclusive.

Two Power's Six A motion picture projecting machines have been installed in the Harris Theater to show the Vitagraph's production, "The Christian."

Two Power's Six A motion picture projecting machines have been purchased by the Virginia Railway and Power Company through the A. and B. Moving Picture Supply Company, of Raleigh, N. C.

The Pulaski Iron Company, of Eckman, W. Va., have purchased a Power's Six A motion picture projecting machine through Williams, Brown and Marie, of Philadelphia, Pa.

A Power's Six A motion picture projecting machine has been installed in Hurtig and Stearns' Theater on 125th Street.

A Power's Six A motion picture projecting machine was used Monday evening by the Safety First Society of Greater New York in the music room of the Hotel Biltmore.

AIDS FOR EXHIBITORS

Charles Seay is the originator of a number of short films, which are short comic illustrations of the notices, Intermission, Baby Crying Outside, Hats Off, Good Show To-morrow, and Good Night. Each subject is about thirty feet in length and is acted by the stock actors at the Edison studio.

MUTUAL PICTURES AT FRONT

The General Villa Mexican War pictures, now being presented at the Lyric Theater, will, during the next week, be presented at the Teatro des Heroes at the rebel capital, Chihuahua. The pictures are to be shown for the widows and orphans of the men who fought for the Constitutional cause.

NEW PHOTOPLAY THEATERS

The new Star Theater at Sandusky, Ohio, has opened to the public. It is the first building to be erected in Sandusky exclusively for the showing of motion pictures. The theater is owned by John D. and Katherine Kessler and managed by John D. Kessler. It is located on the principal thoroughfare and in the heart of the business district. Mr. Kessler formerly was the proprietor of a theater located in another section of the city and in a building not owned by him. When he attempted to move his furniture and fixtures he was enjoined by the owner of the building from taking the name and using it in his new location. At a hearing had very soon after the injunction before the Common Pleas Court the injunction was dissolved, the court decreeing that the name Star applied to the business that was being run in the building, and that it did not apply to the building in its entirety.

Work will soon start on a new motion picture theater for San Diego, Cal. It is to be located on the Plaza, adjoining the Plaza Theater, and will be managed by R. H. Hicks and A. L. Miller, who are conducting the Plaza. It is expected that the new house will be ready by Sept. 15.

The Family Theater, Fifth Avenue, Pittsburgh, is now under new management, James F. McGreevy, now directing the destinies of the house.

TO SHOW "THE ESCAPE"

Arrangements are being completed for the New York premiere of "The Escape," the Griffith Mutual film from the play by Paul Armstrong. The picture is in seven reels and presented with a strong Mutual cast, including Blanche Sweet, Ralph Lewis, Donald Crisp, Owen Moore, Robert Harron, Jack Pickford, and F. A. Turner. It will open in New York May 25, at a Broadway theater to be announced later.

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LICENSED FILMS

Answered by the Film Man

N. L. R. Norfolk—The cast of "Shorty Escapes Matrimony," released by the Broncho Company May 6, follows: Shorty, Shorty Hamilton; Bud Sima, Charles Swickard; Tom Crowne, Thomas Chatterton; Neil Holden, Rhea Mitchell; Mrs. Sima, Miss Midgeley. This picture was reviewed in THE MIRROR April 22, with full cast. Tom Moore is at present with the Kalem Company in Jacksonville, Fla., so the player you mention in stock in Pittsburgh must be a different person.

EASTERN SUBSCRIBER.—Myrtle Stedman, formerly of the Seig Company, is now playing leads for Bosworth, Incorporated, in film adaptations of Jack London's novels.

M. C., Chicago.—Editor James Dayton may be addressed care of the Universal Company, Hollywood, Los Angeles, Cal.

DISCUSS EXPOSITION

Directors of Exhibitors' Association Perfecting Plans for June Event

A meeting of the Board of Directors of the Motion Picture Exhibitors' Association of Greater New York was held last week and further plans formulated for the coming convention and exposition to be held at Grand Central Palace, June 8 to 15. Exhibitors from various parts of the State were appointed to a committee to co-operate with the local committees. An invitation was also extended to the manufacturers to be represented at the convention, especially on the days given to open talks on various matters of interest to exhibitors.

S. H. Trigger presided over the meeting.

The exhibitors promised their aid to representatives of the "Safety First" crusade, and also to the City Board of Health in its "clean-up week" campaign.

PICTURES OF PAGEANT

Willis L. Roberts, of the Frontier Motion Picture Company, is now in St. Louis making arrangements to film the monster Pageant and Masque to take place at Forest Park May 28, 29 and 30. Thousands of characters will be seen in the pageant, which tells the history of St. Louis.

On the Steps (Edison, June 17).—Except that it is not daring enough, and follows the blated way too closely, this short comedy is done. The sight that is one of the most comical used by any of the comedians, Charles H. France is the director and his own author. In the cast are Jim Richmond, Sally Ortega, Gertrude Braun, T. T. Yamamoto, and Captain Dennis Ward. The husband tells the maid to tell his wife he has retired, and hurriedly goes to his club. The wife gives the maid the same message and goes to provide at a curtain meeting. They both arrive home at the same time and cannot set in, for the maid has gone out to have a policeman company. When daylight dawns the double deception is discovered and apologies are mutual—but wait until the maid comes home. On a laugh with A Modern Samson.

He Said He Could Act (Edison, May 18).—One reel of almost continual jamboree, spoilt slightly at the end by being anti-climactic. A. Holstein is the prospect, of the management by E. W. Marston. John Edwards, Mattie Edwards, Linda Scott, James Hodges, Marguerite Ne Meyer, Raymond McKee, Benjamin Walker, and Billy Bowers are the principals in the cast that makes for the most amount of fun. It's of the all-darky type, and some of the subtitles may not appeal to our dark-skinned brethren. The colored boy is eliminated by another, who proves to the girl that he was an animal. Holmes then directs that he also be given a job behind the footlights. At the opening performance his master and artistes will be there, but not for the audience, who have the house in a sale of laughter. The star hands do their best to cause his discomfort while on the stage. He is kicked out and finds refuge in a barrel.

Mother and Wife (Edison, May 20).—Ben Wilson has struck a vital topic in his pretty little one-reel drama, namely the husband whose wife and mother could not agree. A list of people to whom this little heart interest might well appeal would be more agreeable than we can do in this. Ben Wilson wrote the scenario, and he staged the play, and admirably fitted for the part he acted the lead himself in a most admirable manner. This is the second of the three-in-one-Wilson releases that this company has produced. It was cleverly conceived, bowed to lines that brought him meaning clearly upon the screen, and was made realistic by deft little touches in the domestic scenes. Sally Ortega does very clever work as the wife. Little Ford is the mother, and Edward Marie the bad husband, as the play starts swiftly by picturing the marriage and homecoming of the young couple. Mother-in-law smokes a pipe, and wife does not like to have her do so, before her son-in-law, so his mother is relegated to the ceiling, where hubby finds her by the furniture. He pleads his rounds at home, and his wife, after butting her around in social gatherings and experiencing a carry-over with the bad husband, comes home to her husband and his mother, where a rapture ends the reel.

GOSSIP OF THE STUDIOS



Marion Photo Studio, N. Y.
RAY C. SMALLWOOD.

RAY SMALLWOOD, an excellent likeness of whom is seen above, is among the few directors who also turn the cranks of their own cameras. Smallwood is directing and also acting as camera man of the Imp Company featuring Ethel Grandin. He is one of the younger directors, but has met with unusual success in filming the stories built to show the capabilities of the talented Ethel Grandin.

HUON McCLEUNG has left the Frontier forces and is now with the Mutual organization. Mr. McCleung is one of the oldest camera men in the business. He accompanied Melies on their trip around the world and was well liked while with Frontier.

WALTER ROSENSTEIN, who has been playing comedy parts with the Frontier, has been transferred to the dramatic company, where he will play characters.

JOHNTY SEITS, in charge of the Frontier technical department at Santa Paula, Cal., was recently married. Seits and his bride, who was Alice Crosswell, of St. Louis, Mo., were presented by the members of the Frontier Company with a handsome silver set.

LLOYD V. HAMILTON, who for some time has been principal comedian with the Frontier Company, has left that company.

AGNESS ALEXANDER CHILDS, formerly with the Losergan Players, is seen in the role of a model in the coming "Beauty" subject, "Drifting Hearts."

CHARLES E. BURNETT, of the Pathé forces, will soon leave for St. Augustine, Fla., where he will probably remain for a year, doing character work.

JOHN H. INCE, Lubin director, is arranging an automobile race to take place at the Lubin estate at Belwood, and in which members of the Lubin force boasting gasoline wagons will compete. Among the Lubinites who will probably race their pets for the prizes are Ethel Clayton, Rosemary Theby, Edgar Jones, Ormi Hawley, Lawrence McCloskey, and Emmett Campbell Hall.

In a well played game the Camera Department team of the Vitagraph Company defeated the combined forces of the Scenic and Property departments by a score of 7-4. There is to be a game every Saturday between the various Vitagraph departments to choose a team to represent the "Vita" against all other motion picture companies. George Cooper, of the Vitagraph Western company, is now on his way East—rejoicing at the prospect of Broadway.

ARTHUR JOHNSON is at present absorbed in the production of "The Last Rose," written by M. B. Havey, of the Lubin scenario staff. Johnson returns in this story to the character he has so often scored in—that of the country clergyman.

MARY PICKFORD attended the Circle Theater last week and saw herself in "Tess of the Storm Country." "Little Mary" had considerable difficulty in getting into the theater as her fame had sold the house out. When she did get in she had to stand on

a chair in the rear of the house in order to see over the heads of the patrons who were standing four rows deep back of the orchestra seats.

JAMES JOHNSON, manager of the Blaue studio, claims to have discovered a field of endeavor in which there is very little competition. He tried for three weeks to find a man who would jump from the top of a six-story building, and on four different occasions had his cameras all set and grinding upon prospective dare-devils who changed their minds when they reached the edge of the roof. He finally found an acrobat who took the chance and thus completed the last scene of a four-reel production of "The Million-Dollar Robbery."

MADAME ALICE BLAUE established a new record for "deep sets" in the studio during the staging of the department store scene in the picture production of "The Lure." The entire floor space was crowded with counters and merchandise, while a large stairway in the background led to the floor above. More than two hundred people were used in the scene, and it was so similar to the real article that the married actors' faces unconsciously wore the scared expression so characteristic of husbands during the Christmas season.

Tom Tully and his English players, supplemented by Vinnie Burns, Rodney Hickock, and several other screen artists, are rapidly completing the photodrama version of Charles Dickens's "Chimes," upon which they have been working at the Blaue studio for the past month. Herbert Blaue is staging this production.

Ernest Rawlinson and William Worthington will play the title-roles in the forthcoming production of "Damon and Pythias," by the Universal Company. Anna Little will be seen as Calanthe and Frank Lloyd as Dionysius.

Pauline Bush, of the Universal West Coast forces, is on a vacation for several weeks.

Phillips Smalley and Lois Weber, of the Fox Company, recently celebrated their tenth wedding anniversary. A surprise party was given them by the fellow members of the company.

The Engagement has been announced of Wallace Kerrigan and Nina May Richards, of Santa Barbara. Wallace is superintendent of the Universal Hollywood ranch and brother of Jack Kerrigan.

Gasmon Tammilliger, who has been directing a Lubin company for the past five months in St. Augustine, Fla., is back at the Philadelphia studio with a bunch of feature pictures and some interesting stories. One is especially thrilling, which tells how Miss Keane barely escaped with her life. In one of the hermit scenes on Anastasia Island she stepped over a log and plumb into a rattlesnake. Mari Metcalfe, who was close to her, had the presence of mind to pull her back and the snake struck the air. The reptile was captured and later was used in a scene where it had to fight a King snake—the deadly enemy of rattlers—but in this instance the rattler killed the King snake instead of the latter being the victor.

Faith Brunette recently turned down a very flattering offer to accompany a well-known feature producing company to Europe. Miss Brunette says she prefers to remain in this country, even if we do go to war with Mexico, for, says she: "No matter how hard the times may become as a result of a protracted war, I do not believe the demand for motion pictures will fall off a tiny bit. It may hurt other industries and amusements, but the picture shows will seem so little in comparison with the cost of other entertainment that people will go in even greater numbers." Miss Brunette is considering a "home" offer at present, but has not quite made up her mind.

Harry Pollard, just as one would buy a new hat, has invested in a new bungalow at Santa Barbara. To match the new home, Harry's auto is being painted and made spic and span.

We are informed from the Coast that Otis Turner expects to make his production of "Damon of Pythias" his crowning effort. The title sounds familiar.

Alkaline Ink is the place with the Universal will be taken by a young actor, Bob Feuer, who will be known as Universal Ike, Jr.

With the completion of "Drifting

Advancing on the lines of sincere development—motion pictures by motion picture directors, acted by motion picture players, from original scenarios by motion picture playwrights.

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Not like other features; free from sensationalism, a page from wholesome life, not from the underworld, a play that will endure with perennial popularity, a play that will run in Moscow as in New York, in Vienna as in Chicago. As sweet as clover and as clean as a baby's smile.

And never has Miss Leonard acted with greater skill, delicacy or shown her remarkable technique to finer advantage than in this play of a mother's heart, captive in tiny fingers.

Neither the tarnished glories of the stage nor the fading lights of literature will ever offer the real illumination for the ever ascending steps of motion pictures.

Hearts." Harry Pollard, of the "Beauty" brand, will have made twenty-one stories for the American Company. Pretty good work considering the weather California has experienced.

THOMAS BARTSCHI, leading man and lately appointed director, of the Selig Company, highly esteemed the friendship of the late Kyrie Bellow, and treasures the advice he gave to him as a young player:

"Affectation is the chain that binds the average actor to mediocrity.

"Stage-tricks are fascinating weapons with which to fight for public approval, but they are boomerangs rather than sure-shot rifles.

"An actor of inferior native talent will triumph over his clever colleagues if he develops with more regard for art than to bluff.

"Repressed emotion has become banal as a phrase, but it nevertheless indicates a stage method of the future.

"The actor can gain tenfold sympathy from his audience by struggling against his tears and against his weakness rather than feeling sorry for himself.

"Never should an actor convey to an audience the suggestion that he is either looking at himself or listening to his own voice with fondest appreciation.

"The actor should carefully discriminate between two attitudes—conceit and dignity—the one is destructive, the other con-

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COMING RELEASES:
A PRACTICAL DEMONSTRATION
THE MURDER OF DARKNESS
THE FUGITIVE
THE PYTHIAS—STORY BY

FEATURE FILMS OF THE WEEK

Famous Players Film Sir Walter Scott's Novel in "A Woman's Triumph"—"Mongrel and Master" Vivid Essanay Drama—Edison Adapts "The Two Vanrevels," by Booth Tarkington

"A WOMAN'S TRIUMPH"

Four-Reel Drama Based on Sir Walter Scott's "The Heart of Midlothian." Produced by the Famous Players Film Company Under the Direction of J. Searle Dawley.

Jeannie Deans Laura Sawyer
Miss Deans Betty Hart
David Deans George Moss
George Robertson Hal Clarendon
Betty Butler Wellington A. Player
Madge Wildfire Emily Calloway
Dame Murdoch Helen Aubrey

The Famous Players journeyed to Cuba to find the right settings for Sir Walter Scott's story, and what is more to the point, they succeeded. Unless they were told, few people would know that the scenes were not photographed in the Scotland that Scott had in mind when he wrote "The Heart of Midlothian." Pastoral effects, with smooth fields and winding rivers, are charming, and stone buildings, crumbling under the storms of generations, give the needed touch of antiquity. Interiors, if less notable, are at least adequate for the staging of a consistently sympathetic interpretation of this classic story.

Naturally, condensation was necessary, and the author of the scenario was fortunate in excluding unessential without sacrificing any of the strong dramatic points. Everything needed for a thorough comprehension of the plot is included. The action is never allowed to drag and the cast is entirely competent. Laura Sawyer as Jeannie Deans and Betty Hart as Miss Deans, offer marked contrasts in the nature and appearance of the sisters, around whom the story centers. Jeannie, as will be called, had a disposition that in this day would be called Puritanical, while Miss Deans was endowed with a rather carefree temperament. With more completeness than good sense she gave her heart to George Robertson, whose marriage was prevented by his untimely arrest for taking part in the operations of a band of smugglers. Consequent embarrassments scarcely require repetition in detail.

Fortunately for audiences unfamiliar with old Scotch law, the basis for the emotional struggle experienced by Jeannie is clearly explained. Miss Deans is accused of having killed her child, and lacking other proof of innocence, she may escape the death penalty if one of her family declares that the mother had mentioned the expected birth, thereby indicating that she did not contemplate infanticide. Jeannie is confronted by the alternative of telling a lie, or seeing her sister pronounced guilty. When the dramatic trial scene is staged, the spectator knows that Jeannie is torn between the dictates of love and duty, but remains in ignorance about her decision. This uncertainty contributes largely to the suspense skillfully worked up during the period that Miss Deans' fate hangs in the balance. Duty conquers. Jeannie simply cannot bring herself to tell a lie and the innocent girl is sentenced to death. The distracted sister then walks to London and secures a pardon.

The important parts of David Deans and George Robertson are very well played by George Moss and Hal Clarendon, respectively, whereas Emily Calloway is a good type for Madge Wildfire, though a little more shabbiness in attire might have added to the lifelikeness of Madge, a girl of the woods supposed to be demure. This is not serious however, for Miss Calloway gives a very satisfactory performance. Generally the costuming is appropriate and photography is of even excellence.

"THE BODY IN THE TRUNK"

Two-Reel Feature Photoplay Produced by the Majestic Company for Release May 30.

Carlo William Garwood
Giovanni George Larke
The Girl Billie West
The Drummer George Seligman

There is something of the E. A. Poe type of tale about the beginning of this two-reel murder story, something at once so gruesome, so exciting, so true to the spirit of the country murder as we know it from fiction and the newspaper that it impresses itself with its reality. It thrills with its action in the beginning, the subject being a murder and its concealment. Then, with as great a dramatic daring as is possible, the play jumps to the morning of the execution, skips the trial and the wait, and selects the next strong scene, and offsets this with the race of the girl bearing his pardon. There are then selective scenes of strength which fill the whole offering, those of middling force being entirely eliminated. Add to this that there is a maximum of excitement and suspense throughout the film, and that it is well presented as regards photography and not quite so well as regards the interior settings, such as prison and courtyard scenes, and the whole effect is a winning combination at once gruesome—thrilling—entrancing.

Carlo and Giovanni quarrel over their partner on the knife throwing team, the pretty girl, and the drummer in the next room hears their heated words. Suddenly he hears a fall and then quiet. The next morning the proprietor discovers that there is blood on the table of the now vacant room. As Giovanni was not seen to leave the hotel, the sheriff is put on the trail and the supposed murderer is caught in the act of burying the trunk with the body of his dead partner in it. The day of his execu-



AN ODD BIT OF SCENERY IN "A WOMAN'S TRIUMPH."

tion is at hand. The girl is vainly pleading with the Governor for his executive clemency. The drummer arrives, having gone over the scene of the murder and finding additional evidence which the district attorney says is enough to free the man. The drummer and the girl race by train, then automobile, and lastly gasoline railroad truck, and she arrives as the noose is being tightened. A scaffold embrace follows.

"THE MARRIAGE OF CUPID"

Two-Reel Pathé Drama. Made in France. Released May 9.

Psyche Mlle. Napierkowska
Cupid Mlle. Pascal

To place this production under the head of educational films would be quite proper, except that the classification is not broad enough. It does not suggest the beauty and the artistic excellence of a truly remarkable picture. Forget the mythological basis for it all and there remain entrancing scenes—delightful gardens in bloom, shaded woodlands, sumptuous palaces, the homes of gods and goddesses and a few mere mortals who partake of the glamour of deities. Characters of Greek mythology are drawn from the pages of musty books and made to move in just the sort of places we are told they inhabited. If mythology is a part of culture, "The Marriage of Cupid" is certainly an educational film in the best sense. It makes education interesting.

Napierkowska is, by the grace of fortune, a beauty, and by reason of hard training a skilled dancer. Most of us are rather vague in picturing the appearance of Psyche and should be content to believe that she looked and moved like Napierkowska. When we are told that Venus became jealous of a mortal so beautiful it seems altogether probable, and nobody will blame Cupid for falling in love with the woman he is commanded to ruin. That is the story as told here—the love of Cupid for Psyche and his manner of saving her after she has been sentenced to wed a monster.

Calling on Zephyr and Morpheus for aid, Cupid frees Psyche from the tree to which she is tied on the summit of a lonely mountain, and takes her for his wife, with the understanding that she never see his face, for he is a god and she a mortal. They live happily together until Psyche's sisters tell her that she is married to a hideous monster. Disregarding the command of Cupid, she draws back the veil from his face, and curiosity is punished by the disappearance of her husband. Psyche, again in the power of Venus, is told that she can win pardon only by securing the beauty box of Prosperine, the queen of the underworld. Charon takes her across the River Styx, and returning with the box, she is made immortal and the recognized bride of Cupid.

The two reels are a succession of beautiful scenes, interiors as well as exteriors, and the photography could not be bettered. All parts, even those of inconspicuous "extras," are carefully costumed and acted in a harmonious spirit. The production leaves a memorable impression.

"THE ANTIQUE ENGAGEMENT RING"

Two-Part Special Feature Photoplay Produced by the Vitagraph Company of America. Staged by Theodore Marston from the Script by Anna B. Ray. Released May 9.

Helen Gray Dorothy Kelly
George Darrel Dorothy Morrison
Dave Brower Gladys James
Grace Wilson Marie Weirman
Arthur Cushing Arthur Cushing

As one sterling feature after another fills the two-a-week feature offerings of this company, it is often a matter of wonder

as to why, almost invariably, the result is a strong feature, and often even a masterpiece. The reason apparently lies in the matter of scenario.

This offering is nothing better than the many that have preceded it, but it is fully as good as any of them. It relies, first, upon a scenario that is full of powerful scenes, a symposium of tense situations. It is a skeleton of well-known motives dressed in a few new details. Dorothy Kelly, James Morrison, and Gladys James, the latter the villain, the other two the leads, and what more can be desired? In all other departments but the acting and plot, the play is average, but as each of these would suffice in themselves to stamp it a success, the combination is irresistible.

Darrel presents his fiance with an antique engagement ring, and leaves for the mines in the West, piqued over her friendship with the other man. As she does not hear from him, she, after a long siege, promises to marry the other man. He turns out to be a lover of high life, and steals money in order to continue in the same strain. The directors give him a few hours to repay the loss. His wife promises to raise the money and starts out to pawn the antique engagement ring. She accidentally sees Darrel, back East, trying to borrow money with which to finance his mines. She pawns the ring for the necessary \$5,000, but on the way home discovers her husband with one of his fast companions. At home she tells him that she got the money, but that he will never get it. He chases her, and, thinking that he killed her, shoots himself. Darrel out West, mysteriously receives a money order for \$5,000. A year later, having "struck it rich," he reads about the auctioning of the ring, and comes back East to buy it. On his way from the sale he is attacked by robbers, but the girl rescues him. He inquires for her at the hospital grateful for her help in the robbery, but she writes him that she will marry him if he consents to have the ceremony performed while she wears a veil. Mystified, but feeling that he owes the girl a favor, he has the ceremony performed and is overjoyed when she lifts the covering from her face.

"THE TWO VANREVELS"

Two-Part Feature Photoplay Produced by the Edison Company Under the Direction of Richard L. Ridgely from the Novel by Booth Tarkington. Released May 20.

Carrie Bessie Truett
Betty Carreys, his sister Gladys James
Craley Gray Richard Tucker
His Friends Alan Crofts
Tom Vanrevel Herbert Prior
Pancho Becham Harry Forsythe
Mrs. Tarkerry Anna Leonard

Somebody remarked, the other day, that all of our fiction in the last five years seemed to have been penned for its eventual adaptation to the stage. Whether this be so is doubtful, and whether any novel has ever been written with the view in mind of its adaptation to the screen seems still more doubtful. And, moreover, when Booth Tarkington wrote "The Two Vanrevels," reputable authors would not think of turning to, or in those days lowering their dignity by gracing the moving pictures. But, be it unconscious effort or what not, this novel has in it the elements that adapt itself excellently to the screen, in the characters, the mistaken personalities, and, moreover, has been produced by one of the Southern troups of the Edison Company, and is another success to add to their already impressive number of pictures that depict the life of the South.

Filled with color, sunshine, beautiful floral settings, aided by the clearest kind of photo-

tography, and, above all, by unrivaled acting, this piece is as good a feature as the week's releases have to offer. Just how much acting will do to strengthen an already strong play, is shown by the excellent work of Gladys James, Bessie Truett, Bessie Truett, Richard Tucker, and Herbert Prior. The "sporting" critic would call their efforts a draw. Any critic must gladly acknowledge the superior and artistic contribution of each to a successful production.

Craley Gray gambles most of his money away at the house of Carews, a wealthy slave owner, until his partner, Tom Vanrevel, exacts the promise from him that he will gamble no more. Shortly after Tom and Carews start a heated argument about the slavery question, and, with the passion of the anti-slavery times, Carews threatens to shoot him if he ever steps upon his grounds again, for Tom refuses to fight him in duel. Then Betty Carews, his sister, returns; and Gray, although engaged to Fanchon, falls in love with her. Betty, who mistakes him for Tom Vanrevel. All the characters being thus introduced, Betty writes Craley a note, using Vanrevel's name, telling him to meet her in the garden. Both Craley and Vanrevel intercept the note, and Craley keeps the appointment first. From a distance, Carews, who has also intercepted the note, shoots the man he thinks is Vanrevel. Craley falls dead, Carews rushes away terrified, and Vanrevel comes on the scene, sorrowing for his friend. It seemed as though the girl was in love with the name, for she is soon in love with the real Vanrevel.

"THE BOTTLED SPIDER"

Two-Part Feature Drama Produced by the Kalem Company Under the Direction of Frank Montgomery. Released May 27.

Jake Williams, former sheriff Rex Downs
Anna, his wife Mona Durkett
Els, their daughter Eva Reed
Bob, the "spider" Charles Hartlett
Burns, new sheriff K. Nease
Red Bird, Indian Art Ortego

It has been done on the stage, of course, and been widely advertised as well, but there are few men who have rolled cigarettes one-handed, on the screen. It is not an overnight success, for the producer usually gets in all the "business" he can. It is undoubtedly an unusual feat. This small feature of "The Bottled Spider," however, is but one of many excellent points which it possesses. It is consistently good throughout. Frank Montgomery is responsible for this offering.

The present instance is an example of the best product of this genius of the Indian offering. It shows better than any of recent date the dignity and believability that he has infused into the Indian drama of to-day as compared with the adventure of episodes of the early days. The "spider" in the play is a man, nicknamed such, a relic of the rough days in the old West. It is a domineering figure, one that holds the unwilling admiration.

The final scenes are a good conception. The chase resolves itself into the pistol duel on the steep hillside. With brilliant background, the usual brand of clear photography, and well simulated action, the film ends at the death of two of the combatants and a touching reunion between man and wife.

Williams, the sheriff, resigns his office to leave for the East with his family—wife and little girl. The same afternoon Rex, the "spider," enters the saloon in town and holds all at bay. As soon as he departs, a posse is organized and his pursuit taken up. The family in the wagon reach a little stream and the father walks ahead to find a ford for the horse and wagon. During his absence the "spider" arrives and determines to avenge an old grudge against the former sheriff. With friendly advances he disarms the suspicions of the wife, and then, off her guard, seizes her, binds her on the wagon and drives off, leaving the little girl behind. The posse arrive at the same time as the father and learn the truth from the little girl. An Indian trailer is secured and the wheel prints of the wagon are followed. The pursuit becomes hot, and the "spider," unfastening the wife, forces her at pistol point up the steep hillside. The posse arrives and the duel begins, only the posse is unable to shoot, the renegade holds the woman in front of him as a shield. The trailer makes his way up the hill and falls upon the "spider" from in back. The posse charge, but find the "spider" and the Indian both dead. The wife and the husband are united.

"MONGREL AND MASTER"

Three-Part Feature Drama. Produced by the Essanay Company and Released on the General Film Photoplay Masterpiece Programme May 14.

Frank Mitchell, master Francis X. Bushman
"Big" Bill Dayton, mongrel Napier Holmes
Bath Stone, aged 11 Eleanor Kahn
Bath Stone, aged 20 Ruth Stonehouse
Her Father John Cossar
Her Mother Clara Smith
Editor of Slave Bryant Washburn

What at first impresses as an average drama works up in the third and last reel of this feature to a series of overwhelming climaxes. Likewise with the way the film is photographed. Indistinct at first, this also improves and is beyond civil in

the latter part. Not so with the characters and their interpreters. They are wonderfully real from the start. With Francis Bushman at his best, his efforts are not especially noticeable because of the superiority of action of the other principals. First, there is Stanley Holmes, the big, jovial, crooked politician, who gives a fine rendering of the part. It is a creation that will remain long in mind. Then there is John Cossar as the mayor, a quiet yet forceful man of ability. In contrast is the more eloquent Francis Bushman, looking and acting his best in the role of the secretary. At the start of the play he takes the part of the burglar and is not recognizable, until later he assumed his more real and classic pose and vesture. Ruth Stonehouse is just that, and more charming and steadfast than ever. These four are the main characters, with Bryant Washburn as the editor, and the whole crowd of well-known second-string men as the political hooligans. In the keynote matter of acting and character conception this is a remarkable film; this much would have carried any play across without the aid of a sufficient scenario—but the scenario was also there.

It starts quickly when the two crooks come to words and the one decides to reform, influenced by the charms of the little girl. He makes up his mind to this while robbing a house, and this, like most of the subsequent action, is of the strongly melodramatic hue. It may be said that from the second reel on there is but a series of highly dramatic meetings between the four characters. It works up finally in the last reel to one thousand feet of unceasing excitement, sustained power that has seldom been surpassed.

In later years the man who swore to reform and his ex-partner in crime come face to face, the former as the law clerk and secretary to the new mayor, and the latter as the leader of the political ring. The mayor's daughter, the little girl, grown, who caused the one to reform, is the prize that both are aiming for. The politician makes her father mayor, and then threatens him with disgrace if he does not grant him his daughter. The secretary hears of plans of the gang to divide some of the spoil that night. The division is witnessed and the participants later arrested. The "boss" is followed to the house of the girl, where he is refused by her. In revenge he tells of the former life of the secretary, but the latter is readily forgiven by the girl. This is but a brief of the action, most of it ultra-realistic, that works out the plot.

"BEHIND THE FOOTLIGHTS"

Two-Part Lubin Drama Written by Emmett Campbell Hall and Directed by Arthur Johnson. Released May 6.

Frank Gordon Arthur Johnson
Violet Dale Lottie Briscoe
Stanley Hilton Charles Brandt
Clara Delane Florence Hackott
Theater Manager Howard M. Mitchell

Everybody in this picture is, in one way or another, connected with the stage. There are the popular star, Clara Delane; the generous "angel" Stanley Hilton; the honest chorus girl, Violet Dale; the humble electrician, Frank Gordon, and surrounding them is the varied assortment of theatrical people, inevitable in a musical comedy. There is plenty of stage atmosphere for the setting of a capital story that is a credit to its author, and to the company that so intelligently interprets his work.

Playing a humble stage electrician, who is attracted by Violet, a strangely dimmed chorus girl, Arthur Johnson has an effective part, whereas Lottie Briscoe puts much sympathy into her portrayal of the girl. Naturally, the interest centers in these two characters, but other roles of moment, those of the wealthy backers of pretty actresses and the luxury loving prima donna, are properly handled. Hilton dances attendance on Clara Delane until he is attracted by the fresh innocence of Violet, who has an opportunity to leap to fame when the star sprains her ankle and the part must be filled immediately. Of course, Violet scores a triumph and Hilton becomes more troublesome in his attentions. Gordon remains in the background, like a watching waiting for a chance to prove his devotion. When the theater burns he rescues Violet, but the credit goes to Hilton. Under the guise of a nameless friend, he sends flowers to the girl, and in other ways plays the role of the patient lover. After a time Hilton is sent about his business and Violet recognizes the worth of her unaggressive admirer.

The picture is continually interesting, and besides good acting, has the merits of adequate staging and clear photography.

D.

"FRANCIS MARION, THE SWAMP FOX"

Three-Part Feature Photoplay Produced by the Marion Company Under the Directorship of Kenan Buel. Released April 30.

Francis Marion Guy Compton
Mrs. Sharp, his sister Helen Lipproct
Larry, a brother Henry Hallen
Larry, his daughter Margarette Quartet
General Gates Robert W. Walbran
Colonel Tarleton John Mackin

This is a subject that will appeal with a two-fold power, both as history and as a story. To an American audience it is a subject with an unusual appeal to our pride as we see the rugged band of patriots and their struggles with the organized band of British. We have nothing but praise for "Francis Marion, the Swamp Fox." These small conflicts are possible before the camera, as the larger battles never could be, and the present offering for variety could

be shown in every school house in the country.

An unusual number of extras, well handled at all times, occupy the screen first as Indians and settlers and later as British and Americans. Of course, with such a subject there must be a lot of fighting and much space occupied in riding to and fro, but this is the indispensable and unavoidable cost of historical accuracy. This particular series of incidents in history really the life of Francis Marion, lend themselves particularly well to screen adaptation. Taken in Florida in the same sort of country as where the story really happened, the settings are as true as the lapses of time will possibly permit.

Marauding Cherokee attack the settlement of Jacques, a settler, and before help can come the cabin has been burned and only the little daughter is saved from the arrows and the flames. Francis Marion takes the little girl to the house of his married sister, and years later returns to the place to find the little girl grown to womanhood, but as he thinks, in love with another man. He protects her from the insults of a young Tory and then forms his rugged command to fight the British. Refused by General Gates because of their rugged appearance, they fight independently from the swamps, stealing down and away again, secure in their knowledge of the country. It is on the occasion, when some British officers, captured, are taken to their swamp fastness, and see their rude huts and are given their fare, baked sweet potatoes, that they make their famous remark that it is impossible to fight such patriots as these and be successful.

Cornwallis sends Cuimini Tarleton to capture Marion, and at the instigation of the revengeful Tory, tries to capture his family, but they are warned by the friendly Indian. The British establish their headquarters in a neighboring house and keep the ward of his sister, whom they capture, as hostage. The patriots surround the house and annihilate the British on this as on several more occasions. The rescue of General Gates is also shown. The film ends with the surrender of Cornwallis and the evolution of Marion from a brave soldier to a diffident but eventually successful leader.

P.

"THE MOHAMMEDAN CONSPIRACY"
Two-Part Feature Photoplay Produced by the Thanhouser Company from the Scenario by Herbert Clarence New. Released May 15. "A Diplomatic Free Lance"

Lord Trevor James Cagin
Mrs. Trevor Muriel LaRue
Sir Edward Wray David Thompson
Miss Trevor's servant Frank Harrington
Abdul James D. Barnes
Abdul's tributary Arthur Bauer
Abdul's servant Leland Bernan

To see ourselves as others see us is often times for our own good. To see others as the directors see them is often misleading. The worst that has happened in this picture of life in Egypt is that the girl sells apples, oranges, and pineapples in the market place. We doubt very much whether at any season of the year this combination of fruit is sold in Egypt. It may seem at first that this is overstatement on our part, yet where we saw the picture it excited considerable comment.

The play is the next in the diplomatic series. Acquaintance is necessary with the characters as they have occurred in the previous installments. Not only that, but there is a good deal of doubt as to the action as the play proceeds. The farts of a good many are swarthy, and add to this the further continuing fact that some of the Caucasians make themselves up as Egyptians, and the very closest of attention is required. In the main, the story runs along in an interesting vein, until finally the girl is imprisoned in the rooms of the Sheik. Then the offering overflows with excitement and holds it so till the end.

The conspiracy consists of the fact that the Mohammedans have discovered a deadly germ. Lord Trevor has been sent to Egypt by his Government to investigate the nature of the conspiracy while his Government has heard is being planned, but of which no details can be obtained. Months of work have not forwarded his task much, and he is at his wits' end, for the natives by now know him and his mission. His intrepid ward volunteers for the work and, disguised, sells fruit at a stand in the market place. The Sheik arouses her suspicions and she follows him to his laboratory, where he instructs the faithful in the use of a new deadly germ to be put in the water and food of the English. He suspects the girl and attacks her after the meeting when the others have left. Bellin, the servant, comes to her rescue, and after killing the Sheik, helps her to destroy the fatal germs.

D.

IT'S THE PICTURE WITH THE BIG "PUNCH" THAT GETS THE MONEY!

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Commissioner Dougherty Himself Appears In Every Reel of the Picture

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In what the public want and will insist upon having.

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A strong gripping drama. Sure to draw a good house. Shipping date May 16th. EVERY SORT OF PUBLICITY. BOTH FOR EXCHANGE & EXHIBITOR

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LUBIN MFG. CO. PHILA., PA.

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DIRECTOR

ORMI HAWLEY
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LEADS

ELEANOR BARRY
CHARACTER LEADS

RICHARD MORRIS
HEAVIES

ARTHUR S. CLIFTON
ASSISTANT TO DIRECTOR

JAMES J. HUMPHREY
CHARACTERS

IN PREPARATION
MICHAEL STROGOFF
IN FIVE PARTS
FEATURING
MR. JACOB P. ADLER

ADELE LANE
SELIG CO.
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EDNA PAYNE
INGENUE LEADS
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Direction of Webster Cullison

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EDISON DIRECTOR
Current Releases
The Adventure of the Counterfeit Money—
May 18. *Sophie's Love Affair*—May 20

JESSIE STEVENS
Character Comedienne
Edition Studio
New York

AN ALL-STAR JUBILEE

Presenting for the first, last and only time a specially engaged cast of film notables in an original two-reel motion picture entitled "Binghamton, by Heck," and as presented in that city last week.

Red One

From the Binghamton Press, Saturday, May 9

"This City to Be Setting for Movie War Drama, Lubin's Twelve Stars, Incuding Mary Fuller and Alice Joyce, Coming. To Spend Month Here. Mesara, William McKay and Nat Collins, two of the world's best-known photoplay actors, arrived in Binghamton this morning and immediately set out to discover a natural stage on one of Binghamton's hills for the acting of the first war drama ever actually produced here, "The Last Son of the Family," a story full of love and thrilling heart interest. Mr. McKay represents the Lubin Photoplay Company and writes, stages and plays all of the leading parts in the film productions. He has been seen by Binghamtoners several times at the local moving picture houses. The entire Lubin company of twelve actors will arrive to-morrow or Monday and will include the following stars: Robert Leonard, Mary Fuller, and Miss Alice Joyce. Miss Joyce is considered by many to be the world's greatest photoplay actress, and takes part in the majority of animal pictures which are produced by the Lubin Company. Other motion picture notables connected with the Lubin Company who will come to this city are Carlyle Blackwell, a great movie actor, and B. C. Manson, general manager of the company. It is also probable that T. Lubin will come to help supervise the pictures."

Red Two

From the Binghamton Press, Monday, May 11.

"Movie Promoter Works Big Hoax: Lands in Jail on Charge of Forgery. William McKane, Posing as McKay, Great Picture Actor, Issues \$4,000 in Bad Checks; Suspicious Auto Man Puts End to Game, Awaits Grand Jury Action. Because William Boughton was curious, and the Binghamton police were prompt, William McKane was robbed of the glory with which he had surrounded himself, while he posed for awhile Saturday as William McKay, the eminent motion picture actor. He issued about \$4,000 in worthless checks, and made big contracts for the company of Lubin players who, he said, were to stage his masterpiece, a thrilling war drama, on Mount Prospect. Now he is in jail awaiting action by the grand jury when it reconvenes Thursday, on a probable charge of forgery in the third degree, which is punishable by a maximum term of ten years in State's prison. McKane gave the Arlington Hotel a check for \$1,250 to secure accommodations for a month for the Lubin stars he said were coming. The contract with the Arlington called for the following accommodations:

"Suite 24, 22, 244. Carlyle Blackwell: suites 408, 410, William McKay; room 44, Miss Alice Joyce; 442, Robert Leonard; 440, Miss Mary Fuller; 448, H. Ford; 449, Miss Alice James; 446, J. H. Hackett; 441, L. Davis; 442, Miss C. Burgess; 450, Nat Collins; 452, Miss Stella May; 400, G. H. Wright; 410, B. Culver; 448, Miss Lillian Murdoch; 418, baggage.

"After closing the negotiations he suggested it would be a convenience if he could cash a check for \$50. This was done, and calling his secretary, Nat Collins, to the desk, he handed him \$50, with the instructions, 'Go out and get a good lens,' confirming the impression that he was fitting up a moving picture machine.

"McKane and Collins went from the hotel to the Binghamton Taxicab Company, where McKane repeated the story, and remarked that the troupe would require three seven-passenger autos which must be available to him day and night for a month, and he would desire to operate the cars himself.

"Negotiations were concluded and he handed out a check for \$2,000 as an advance on the expense account. Then he announced that, with his secretary, he desired to make a tour of the city and obtain information as to prominent buildings and places of interest. Furthermore, he wished to be brought in touch with the police and fire department, as he expected to use these in his moving picture stunts.

"In the meantime, the more Proprietor Boughton thought of the big check in his possession the more determined he became to verify it. Consequently, he wired the San Francisco National for information. Owing to the difference in time it was late in the afternoon of Saturday when he received word that neither the Lubin Company nor William McKay had any funds in the bank. Then there was a scurrying on the part of Manager Bellieu, who had been furnished with the information, and Manager Boughton to secure a warrant.

"Detective Loren Rummel began a search for McKay. With Motorcycle Policeman Donnelly he visited the depots to see that McKay did not take a train out of the city, and then went to the Arlington, where he found McKay and Collins had just returned from their auto trip, and arrested them. They were taken to the police station and were locked up over Sunday.

"Among McKay's effects was a partly completed scenario, entitled 'The Thief's

Love.' It had been hastily written and the characters had not been formulated. The following letter, written on a sheet of common bond typewriter paper, was found:

"NICK CAI, May 4, 1914.

"Mr. WILLIAM MCKAY, Lubin Film Company, Imperial Hotel, New York:

"My Dear WILLIAM.—In reply to your recent letter of instructions proceed at once to Binghamton, N. Y., and make arrangements to have our company properly located for two months; also try and get better accommodations for us than you did in Memphis, Tenn., and do not be so stingy with expenses. Your economizing has made it rather inconvenient for us in the last town and the comforts were miserable. Now you have at your command at this time an expense account of \$10,000, and do not exceed it as you did in your previous engagements in other cities. Trusting that you will do those things for us, I close, my dear friend, with best regards from the boys and the women folks, and trusting to see you with everything arranged for us at Binghamton. I am,

"Your most sincere friend,

"B. C. MANSON, Jr."

"The police learned that a similar scheme had been worked in Albany last week. McKay, when shown the story in an Albany paper, practically admitted that he was the man who operated there, the police say. At that time McKay took the name of J. Warren Kerrigan, and the Albany *Advertiser* of yesterday says:

"The man who represented himself as Mr. Kerrigan came to Albany a week ago last Thursday and engaged eleven of the best rooms in the Ten Eyck for three weeks. He paid for them in advance with a draft on the San Francisco National Bank for \$1,125.50. He then contracted for the use of three automobiles for three weeks, and paid for them in advance with a draft on the same bank for \$1,655.

"He said he was going to stage a great political drama in motion pictures, with the Education Building and the Capitol for a background. All the big State officials, including Governor Glynn, the man said, would take part in the drama, and he would need the services of about 2,500 other actors. He even included the manager of the Ten Eyck, Alfred H. Renfro, in his cast. Mr. Renfro, according to the man's plans, was going to play the part of the hero and save the heroine from a horrible death. After the political drama was staged, the mysterious stranger said he might produce a war drama on the plains of Delmar.

"Thursday night the stranger disappeared, after getting a ride to Schenectady in one of Allen and Arden's automobiles, for which he was given credit."

The Question

Does the *Press* reporter know yet that he has established a world's record for cramming laughs into a single line and continuing the pace for the Marathon distance? We feel that when some kindly disposed Binghamton photoplay fan "puts him wise" there will be material for another reel of this hilarious comedy. But the reporter's fate is a fit punishment for his delightful use of the abomination "movies." But what of Albany?

FAVOR STATE CENSOR

Cleveland Exhibitors Deny That They Oppose Neff and State Censor Board

The following resolutions have been received from the office of M. A. Neff, of the Motion Picture Exhibitors' League, with the request that they be published, "that the exhibitors throughout the country may know the facts pertaining to the Ohio situation. The resolutions were adopted by the Cleveland Local Branch of the Motion Picture Exhibitors' League at a recent meeting, and read:

"Whereas, An article appeared in the Morning Telegraph of April 26, 1914, which is false and misleading to the public;

"Whereas, Cleveland Local Branch, No. 1, desires the exhibitors and the public throughout the country to know the facts pertaining to the censor law of the State of Ohio; and,

"Whereas, The censor law of the State of Ohio was first discussed on July 16 and 17, 1913, at our annual State convention at Toledo, Ohio;

"Whereas, At our National convention held in Columbus on Jan. 21 and 22, 1913, the passage of said law was recommended, and the president was instructed to secure the passage of the bill, and the motion picture acting upon instructions from the Ohio Motion Picture League, secured the passage of the law; and,

"Whereas, At our annual State convention of Ohio, held at the Clinton Hotel, Cincinnati, Ohio, Jan. 27-29, 1914, the two members of our League—namely, J. A. Madson and H. E. Vatali's actions were endorsed in censoring the pictures, and the president of our State League, Mr. M. A. Neff, was unanimously endorsed in his action in securing the passage of the Ohio State Censor law, and a vote of thanks was extended to him for his efficient work:

"Whereas, That Cleveland Local Branch, No. 1, of the Motion Picture Exhibitors' League of America, recommends and endorses the statement of fair and unbiased. That there is no strife in Ohio at the present time and never has been in the Ohio State Branch of the Motion Picture Exhibitors' League of America;

"Passed at a regular meeting held Wednesday, May 6, 1914.

"W. H. Hosney,

"Secretary, Cleveland Local, No. 1."

FILM CHAMBERS'S NOVELS

All-Star Company Secures Picture Rights to Two of the "Best Sellers"

The works of Robert W. Chambers, among the most popular of present day fiction writers, have found their way to the screen. The All-Star Feature Company announces that work will be started late in the summer on motion picture adaptations of "The Fighting Chance" and "The Firing Line," which both found listing among the "best sellers" when issued.

A Broadway star, with a name that is said to be accustomed to electric lights, will be featured in both these productions. But we must wait a week or two for the announcement of this star's identity.

RELEASING K. AND E. SUCCESSES

The Biograph-Klaw and Erlanger photoplays which have been shown with great success in the leading vaudeville houses of the country are now being released on the feature programme of the General Film Company. "The Fatal Wedding" was the first of the Klaw and Erlanger films to be released, and was followed by "Classmates." All of the pictures produced by the Klaw and Erlanger Company in collaboration with the Biograph Company will soon be released on the General Film Programme.



FRONTIER DRAMA, "BROTHER FOR BROTHER," RELEASED JUNE 1. Willis L. Robards as the Father, Joseph J. Frank and Arthur Allardt as His Sons.

Kindly mention DRAMATIC MIRROR when you write advertisers.

A REGULAR RIOT

I want to inform you that all Thanhouser productions you have appeared in, have proven the biggest money getters of the season without exception.

You were exceptionally popular here, when connected with the Stock Co., but to use the slang expression and not paying any undue compliments you have been "a regular riot" in pictures, so much so that several of the theatres in this city have had special photos printed to give away at the matinees. Your picture Kathleen, the Irish Rose will be played at the Provençal on the 14th and 15th, and this will be the biggest two days the theatre will have known, as for the past two weeks the manager has been busy answering phone calls regarding the picture.

You can always count on a royal reception whenever you appear in Winnipeg.

J. H. BOOTH,
Mgr. The Mutual Film Corp.
of Canada.

MAUDE FEALY

THANHouser FEATURE STAR

Read a few pertinent comments straight from the exhibitor-manager who speaks from the box-office. What the manager wants is a picture with a star that draws. When it is all said and done, a popular star is what the big manufacturer needs to sell his pictures.

MAUDE FEALY FEATURE THANHouser RELEASES

King Nine's Daughter.....	Reels
Little Devil.....	Reels
Motie (Gilda's Novel).....	Reels
Frenzy (Daily's Version).....	Reels
The Golden Cross.....	Reels
Pan-American Congress.....	

SUPERB ACTING

I take the liberty to enclose you a copy of the photos which we recently had made to distribute in the Furby Theatre. Even at the present day you are Winnipeg's favorite actress, but my only regret is that you are not appearing often enough on the screen, as there is a constant demand for pictures in which you are starring.

We are presenting today "The Musician's Daughter." Your acting in this play is superb.

Wishing you success and hoping to see you often on the screen in the near future.

Yours very respectfully,

Mr. H. A. MORTON,
Furby Theatre, Winnipeg, Man.

HE MADE \$100 MORE

Whenever I advertise a Maude Fealy picture, I play to capacity business and figure that I have made easily \$100 more than I would have done with any ordinary programme.

Mr. EDWARD J. RHODA,
Crescent Theatre, Euclid, Ohio.

THE FILM RECORD

FEATURES ON THE MARKET

General Film Company

Mr. Barnes of New York (Vitagraph). Six

reels.

Love, Luck and Gasoline (Vitagraph). Three

reels.

The Fatal Wedding (Bio.-E. and E.). Three

reels.

Glassmates (Bio.-E. and E.). Three reels.

The American Soldier (Pathé). Three reels.

Devil and Master (Mannay). Three reels.

May 15.

The Wolf (Lobin). Five reels.

The Curse of Goliath (Molino). Five reels.

The Treasure of Abdur Rahman (Pathé). Four

reels.

Sport and Travel in Central Africa (Pathé). Five

reels. June 1.

Passing the Footlights (Pathé). Three reels.

May 21.

A Struggle for Life (Pathé). Five reels.

The Gambler (Lobin). Five reels.

A Militant Suffragette (Pathé). Five reels.

Harding's Bargain (Pathé). Three reels.

The Ghost (Pathé). Three reels.

Officer Jim (Lobin). Three reels.

The Daughters of Men (Lobin). Five reels.

A Million Bid (Vitagraph). Five reels.

Goodness Gracious (Vitagraph). Three reels.

The Bear War (Kalem). Five reels.

Wade; or, The Conquest of Quebec (Kalem). Five

reels.

The Devil's Sign at High Noon (Kalem). Three

reels.

The Other Half of the Note (Kalem). Three

reels.

Francis Marion (Kalem). Three reels.

Desmond (Pathé). Five reels.

A Celebrated Case (Kalem). Four reels.

The Fullness (Mannay). Three reels.

The Night Riders of Peterson (Vitagraph). Three

reels.

Truth of Betrayal (Bioscope). Four reels.

Lost in Mid-Ocean (Vitagraph). Three reels.

Through Fire to Fortune (Lobin). Five reels.

The Lion and the Mouse (Lobin). Six reels.

The Battle of Shiloh (Lobin). Four reels.

The Third Degree (Lobin). Four reels.

Mutual Film Company

The Wrath of the Gods. Five reels.

Home, Sweet Home (Griffith). Six reels.

Letter of Torment.

Dear the Survivor (New Majestic). Four reels.

Cardinal Richelieu's Ward (Thanhouser). Four

reels.

The Battle of the sexes (E. & M.). Four reels.

Mexican War Pictures.

Going South America with Roosevelt.

The Gangsters of New York (E. & M.). Four

reels.

Joseph in the Land of Egypt (Thanhouser). Four

reels.

The Great Leap (E. & M.). Four reels.

Any Bias (New Majestic). Three reels.

Universal Film Company

The Sky Monster. Four reels.

Septuagint's Daughter. Seven reels.

Justice Love (Series).

Justice. Six reels.

The Sky. Four reels.

Washington at Valley Forge. Four reels.

Men in the Clouds. Three reels.

Merchant of Venice. Four reels.

The Hand of Destiny. Four reels.

Heaven is Hell. Four reels. May 1.

Justices. Four reels.

Curse of Pompeii. Three reels. Serial.

Reckoning. Four reels.

The White Lie. Three reels.

The Onion Smugglers. Three reels.

The Staircase of Death.

At the Hour of Dawn. Three reels.

The Three Shadows. Three reels.

Pantomime.

The Better Man. Three reels.

Woman's Tribune.

The Port of Missing Men.

The Brute. Four reels.

The Awakening of David Corson. Four reels.

Stephen. Four reels.

A Good Little Devil. Five reels.

The Pride of Justice. Four reels.

Smart Adrift. Four reels.

Morton Leonard Features

Judgment.

The Awakening of Dona Isolita. Three reels.

The Rose of Yesterday. Three reels.

All Star Company.

In Missouri. Five reels.

Fold in Full.

Monsters.

Millions of Fortune.

Jesse Lasky Feature Co.

The Master Mind. May 11.

MAUDE FEALY FEATURE THANHouser RELEASES

The Woman Pays.....

The Rancher's Princess.....

The Mountain Doctor.....

Kathleen, the Irish Rose.....

Should She Pursue Him?.....

Reels



BIOGRAPH FILMS



FOR THE WEEK COMMENCING MAY 25th, 1914

MONDAY

THURSDAY

SATURDAY



WIDOW MUGGINS'S WEDDING and THE PRICE OF THE DRINKS

Farce Comedies

THE SCIENCE OF CRIME

Was He a Criminal by Association or Heredity?
In Two Parts

A DARING GETAWAY

Chance Plays a Joke on the Motor
Thieves

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS

Her Mother's Weakness (Biograph, May 14).—When the audience learns that the mother of the heroine of this story is a kleptomaniac and that her intended husband is a magistrate, the natural supposition is that the magistrate will have the unpleasant duty of sending sentence on his mother-in-law, but the plot is not worked out in this way. The Biograph Company usually avoids the too obvious, try as she will, the mother cannot resist the temptation to steal, so to avoid embarrassing her daughter, she goes to another town where she is caught and sentenced to six months in the workhouse. Meanwhile the daughter has married, telling her husband and his fashionable mother that her parents are dead. The kleptomaniac comes out of the workhouse a reformed woman, and her first free act is on behalf of a young girl, who has just started on the wrong path. She accompanies the girl to court, and there meets her daughter and relatives by marriage. Other emotions of a scene, which interests the spectators, explanations are accepted, and the former kleptomaniac leaves to devote her life to missionary work. The drama is fairly interesting, and is always well acted and produced. D.

The Sea-Gull (Vitagraph, May 14).—An unusually fine Indian story in which the peculiarity of the subtleties is pleasingly, even dramatically illustrated by an able cast under the direction of Rollin S. Sturgeon. Bennett A. Metter should be given credit for writing a scenario that respects the poetic quality, as well as the cunning of the Indian race. There are just four characters—Sea-Gull, who weds The Father, a bold hunter; their son, The Raven, and Red Fox, a beautiful maiden, whose charm bewitches The Panther. Presently, two squaws occupy the same room, and Red Fox plans to get rid of her rival. She rigs up a swing that stretches far out over a high cliff, and when Sea-Gull is at her mercy, cuts the support, allowing her victim to fall to the rocks below. The Raven finds the body, calls his father to the rescue, and as Sea-Gull is being revived, Red Fox herself falls over the precipice and is killed. Myrtle Gonsette, Alfred D. Younghusband, Beatrice Domingues, and Charles Laro are made to look the parts of Indians, and their action is restrained and natural. California settings are ideal for a picture of this type. D.

Blissery Slim's Stratagem (Paramount, May 14).—Victor French, Harry Tandy, and Margaret Joslin are an agreeable trio of comedians, and this time they have amusing situations to sit them. Apparently every cowboy in the neighborhood wants to marry Margaret, but Blissery Slim, who runs the post office and the village store, takes advantage of his official position to outwit his rivals. When Margaret sends a postcard to her mother, stating that she will wed the man that gives her a diamond ring on her birthday, Blissery manages to have the suitors read the card, altered to suit his purpose. One learns that the wish is for a calf, the second reads corsets in the place of ring, and a third buys a ring, only to have the same replaced by another containing novocaine, arranged to explode when the cover is raised. But Blissery's stratagem goes wrong, for in the end he gets the powder outfit, which works disaster to his cause. It is brightly handled farce that might be improved by more dialogue. D.

Batty Bill Almost Married (Metrie, May 14).—A motorcyclist, more than Batty Bill, is responsible for the astounding incidents in this half-reel farce. When Batty Bill

learns the address of his ideal of womanhood, he dispatches a note to her in care of an intrepid motorcyclist, who rides through anything that happens to block his path, whether it be a crowd of people, or the side of a house. Like most pictures in which trick photography is used, it offers little in the way of surprise. D.

Heart-Bell's News Pictorial (May 14).—Fighting at Tampico, views of the Mexican gunboats stationed there and across of Vera Cruz under martial law, supply the war element in this film, without which no current news picture is complete. For the rest, it is an interesting pictorial, giving some excellent views of the recently launched cup yacht Resolute, the Wellfleet College crew in action and numerous other news subjects that lend themselves to photography. D.

Dog Yak's Temperance Lecture (Selig, May 11).—A very short set of cartoons from the pen of Sidney Smith, in which the well-known dog drinks ink and lemonade in preference to alcoholics. On the second reel of *On the Minute*.

A Pair of Stockings (Selig, May 15).—The happenings in this single-reel story rely upon too fortuitous circumstances. The characters are not very firmly established, and, as a most important point in the play hangs around that, this is also a vital point. The action comes in little time to start, but is placed on the film with pleasing photography and well staged. James Oliver Curwood is the author, with W. G. Bellows as the director. Harold Yoshburgh, Adrienne Kroll, J. Raymond Barrett, Grace Durmond, and Palmer Bowmen are the principals. The "gentleman crook" steals the diamond necklace, and takes along a box of silk hose. Later, the owner of the boudoir sees the hose on the other woman, and has her arrested. However as the arrested woman is being brought into the station house, the real thief is apprehended and brought in. Explanations, replying, and apologies follow. D.

In Real Life (Bessanay, May 12).—A famous paragrapher remarked the other day that he did not care for the motion pictures because they were all of the *fourth* (foremost) conception class. Not so with this. It keeps you guessing from start to finish and, moreover, is capitalily handled by the director. It has a number of comedy moments to relieve the serious tension, and is in every way to be highly commended, not only in comparison with other pictures, but also in vindication of the remark at the head of the paragraph. It is a reel in length. Richard C. Travers proceeds to prove that there is a melodrama in real life to his publisher, who complains of the lack of it. He immediately, on leaving him, gives shelter to a young fellow, in love with his (the author's) sister, who has stolen the money out of which a gang had first decoyed the author's mother. The gang follows to the room of the author, but the latter turns the chief of the gang over to the police. Then he sits down and writes the story with these happenings as basis and is congratulated by the editor. No mere synopsis of words will do justice to this offering. D.

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CHICAGO

REVIEWS OF FEATURE FILMS

Lucille Love (Gold Seal, May 26).—With the seventh installment of the *Lucille Love* series open, Lucille and the indomitable operator, Hush Leathouse, are drifting about the country in a lifeboat, provisions and all, in search of death from thirst. They are racing for Chinaman, and for the rest of the reel experience the excitement of a Chinese village. The scenes are extremely well staged, and the plot lacks nothing in quick movement and surprise. Grace Cunard and Frances Ford continue to make the principal roles interesting.

Hearts and Swords (Starting, May 25.)
Peter Newell continues the lead under the direction of Harry Lehman in this two-act political novel of love. We laughed for thirty minutes, and positively cannot say what we laughed about. To those who have seen these pictures his statement will be understandable. To others of us say that the film consists of a series of make-up, grimaces, and explosions, all centered about nothing in particular, but funny every foot of it. It is the height of the ridiculous and the burlesque on whatever action happens. A comic screw play, either of a high bridge or some other structure, is the greatest lot of other diversions, including the Divorce, chance, are what enable the cast to keep our humor alive.

Wendell With Pathe (Pathe May 7).—The moment of letting his wife know that he is not very fond of her, he stopped arguing, no words of all, in fact, for he is able to make his meaning perfectly clear in a much more artistic manner. When Captain Anderson is away, his wife chances to meet a sweetheart of her girlish days, and in a confidential conversation informs him to make love to her in a park bench. A few opportunities will be had to come, take a snapshot of the couple, and the picture falls into the hands of Anderson. The next day, armed with a camera, the

There is a very large number of the South Sea Islands, and these were originally divided into various, & wholly independent, and much other action, a state of war, & irreconcileable and regular. The natives, and the big canoes of the natives, were predominant, at first, the natives attacking the natives, then the cannibals. The portion of cannibals, in the South Sea Islands, and known to an Englishman, where the natives are cannibals, however, consisted of a young girl, whom they had sacrificed to the gods of the ship. She is in love with the natives, and the natives make themselves comfortable, and the natives annihilate them. The girl, however, also falls into disarray, and is compelled to run to another, who where he is, and he is her friend. This is my, and another would say, a good story of action, which, if it is not especially probable, is at least witty and surprising.

MUTUAL FILMS

now carefully preserved. May 13.—
The new *Cartier* (Imperial) has been
added to the diamond interests of the group, and
now includes the diamond firm of the author
who died of drink, is a bit of artistic double
exposure that stands out as far as the photo-
graphic work of the rest of the offering is con-
cerned. However, the play is blessed with a
strong nod at times reverent to the cause of
revolting, and will easily serve to keep the
strained attention of the spectator. The wife of
the wealthy doctor craves alcohol, and at a
party drinks so much that she becomes faint.
Her companion takes her home, and places her
in the care of his mother. Walking the next
morning and thinking the worse at finding her
wife in the house of the doctor, the husband goes
and demands no matter who is responsible to
her, that her husband kill the other man. The
doctor arrives in time to avert a catastrophe
and the wife has learned a salutary lesson. The
subplot is particularly strong—almost conclusive
—but, on the whole, the play is acceptable, be-
ing飾ed with force and power to convince
Margotin, Fisher, Harry Pollard as her husband,
Joseph Harris as the friend, and Gladys Henson
as the mother opposite the cast.

Das Madam Girl. No. 17 (Philippines, May 11).—Having obtained a rather formal dress for the sister of a baron, much to her aunt's dismay, Norma Phillips decides to take a drive to the country to visit the cows and chickens. Here she meets a "wretched creature" who turned traveling salesman, and influenced by the beauties of primitive nature she allows herself to be romantically kissed. One of the noticeable points of this serial is the whole-hearted way in which characters are dropped for the end of the play. They did not shake hands with a murderer, however, this time, but we are assured of better luck in the eleventh installment. —

Our National Grid, No. 18 (May 1917).—
Philip Morris and Amos Hartman, of the
International B. Davis, Committee of Chair-
men of the National Grid, have been with
the Committee since its organization and
are instrumental in its work. They are still
in close touch with the rest in the
general manner.

REVIEWS OF FEATURE FILMS

"MADAM COQUETTE"

Two-Part Lubin Drama. Written by Daniel Mills and produced by Director Myers. Released May 14.

Ethel Roberts Dorothy Tracy
James Roberts Jessie Marion
Wilbur Cortland George Nichols

Scenario writers are forever jolting their pens into that transverse process—the neglectful husband, whom his wife of omission rather than commission. And here Daniel Mills in this picture, they generally present him as an object lesson that others may take warning in time to avert catastrophe. But in favor of Mr. Mills, it may be said that he paints his moral through a better story than one usually finds in this connection. It is first-rate drama, for which an admirable production is provided, and the three principals in the cast are notably successful.

Rosemary Theby lends grace and purpose to the character of Ethel Roberts, who later wins the sobriquet of Madame Coquette. She makes it perfectly clear that Ethel loves her unscrupulous husband, and that social indiscretions, such as her acceptance of the attentions of Wilbur Cortland, are in reality indirect shots at the man she loves. Other men think she is charming, but James prefers the company of the rich. By making him jealous she may dispel his emotional lethargy; hence the public skirmishes that cause gossip.

Then young Cortland complicates matters by falling desperately in love with Madame Coquette. He steals her picture, smokes over it, and finally is so bold as to declare his love, which is not killed, when Ethel tries to convince him that he is just a foolish boy. He writes two notes, one addressed to her, and announcing that he must see her that evening; the other stating that he is about to commit suicide. In response to the last note, Ethel goes to Cortland's rooms, and, in response to the first, the husband follows, thinking all sorts of things. At last he is jealous and ready to fight for the possession of his wife. Both men are injured; not seriously, however, and, while husband and wife are turning over a new leaf, Cortland is falling in love with a trained nurse.

Brinsley Shaw is forceful in his presentation of Roberts, and the folly of susceptible youth is well indicated by Joseph Kaufman. The sets are pleasing. D.

"THE DEPUTY SHERIFF'S STAR"

Two-Part Reliance Feature Produced from the Scenario by Walter Archer Frost. Author of "The Man Between." Released May 8. Produced by Mackley Arthur.

The Rancher Robert Hayes
The Sheriff Arthur Murray

Picture the West taken in a number of very bright scenes, with all the flavor of the West. If at times banal, for there do not seem to be very many in the town where this took place. In reel one the play consists principally of these scenes, all brilliant enough among themselves, but not setting forth very much action. In reel two the action comes, and with it a good deal of riding and chasing and as such is a typical Western play. But no much care has been taken with the settings and the way they have been photographed that it is hardly fair to call it a typical play. The characters are all homely enough to be realistic. We should like to have seen this same care with the settings used on a somewhat stronger scenario.

The Rancher is caught in a branch of the law. He tells the kind-hearted sheriff about the wife at home and the coming child, the reason for his stealing money, and the sheriff gives him money and sends him back East. For this the citizens vote to oust him from office. The youngster is elected. No sooner in office than a hold-up occurs, and the youngster goes in pursuit. The girl, knowing her sweetheart's inexperience, persuades the more experienced, if older man, to go in pursuit also. All others refuse to go. The young sheriff is captured by the desperadoes, but the older man comes to the rescue and takes them into custody. Then the younger man resigns his office in favor of the older man.

"THE MYSTERY OF ROOM 643"

Two-Part Essanay Drama. Second in Series of Adventures of Richard Neel. Released May 8.

Richard Neel Francis X. Bushman
Judith Hamilton Greta Holmes
Albert Holmes Harry Holmes
Milton Ward Bryant Washburn
Blackburn John H. Cossar

Francis X. Bushman makes a quite ideal detective. He has poise, a smiling assurance, and the air of knowing a great deal more than he tells—all necessary attributes of successful detective of crime, as we have come to know them in fiction, motion picture, and otherwise. Altogether, he seems just the man to make the most of the chief part outlined by the author of this scenario. And it is a first rate part in an ingeniously arranged detective film that lives up to its name. There is a real mystery. Furthermore, its solution is within reason, granting the perspicacity of a Richard Neel.

Without attempting to rehearse the ins and outs of a complex plot, it may be said that the mystery surrounds the theft of papers needed for the conviction of Blackburn, a capitalist. They disappear from a

carefully guarded safe. After finding that the safe will not open from the outside, Neel, under the name of "Blackie," makes the shift to the victim's secretary, who is in a state of utter circumspection that makes his mind unpredictable.

The development is entirely logical, and many of the bits of business incidental to the unraveling of the mystery are as effective as they are unusual. For instance, looking the bluffed letter "a" on a typewriter responsible for the secretary's indecision, in a typed line, the perfectly impudent of hand, the "bold" "a" makes it absolutely certain that he would write a letter naming a place where Blackburn could receive the papers. And just there first comes after several thrilling curtain-raiser-like encounters, has the conspirator in his power.

Mr. Bushman has an also cast to assist him in making this an exceptionally interesting detective story. D.

"THE EMBEZZLER"

Two-Part Lubin Feature. Production: Lubin Studio. Scenario by Scott Sidney and Richard V. Spencer. Released May 20.

Alfred Cole Thomas Ginter
Gillian Cole Dorothy Ginter
Mr. Lewis Peter Mikkelsen
Mrs. Ginter Mrs. Ginter

Any review of this two-reel offering need necessarily be a tribute to George Osborne, not only as director, but especially as actor. As the old bookkeeper discharged by the new firm after twenty years of faithful service with the old employer, he gives a pathetic appeal to a beat and time-worn figure. It is the most impressive characterization. This character will have the same heart-wrench that it always does, for it is not an original figure on the screen by any means, but its very helplessness must surely appeal. Then in the role of director, Mr. Osborne has again succeeded, and well, but he suffers from two handicaps. The one is the lack of nervousness of his subject, which, however, is the fault with most of the offerings of to-day. The other is that the subject is properly a one-role. This, however, brings out the very best goal of the picture, that of making the action, by means of the deliberate and thorough treatment, approach nearer to the dramatics of the legitimate than the off-and-on scenes of the past. In this it has succeeded, although the estimate remains that there is hardly enough material for the two thousand feet. In the matter of photographic achievement there is nothing but praise.

Discharged because of his infirmity, the old man continued to spend his money on his invalid grandchild. The new bookkeeper, proving incorrupt, the employer discharges him and takes back the old man. The little grandchild, who, by the way, is one of the prettiest children we have ever seen on the screen, is compelled to undergo an operation, having been an invalid all her life, and to pay the doctors the old man steals money from the safe. The child dies a lingering death. In the meantime, the bookkeeper not appearing, his accounts are gone over and the shortage discovered. With a warrant in his pocket the owner peers through the window where the old man sits by the dead grandchild, and, moved by the sight, tears up the warrant. P.

"THE WHARF RATS"

Two-Part Feature Produced by the Broncho Company under the Directorship of Scott Sidney from the Scenario by Thomas H. Ince and Richard V. Spencer. Released May 27.

Edward Reed Mr. Gurnell
Jim Reed Gurnell's Uncle
Mrs. Reed Gurnell's Aunt
Charles Kline Lewis Durham
Candy Clark Lewis Durham

There is in this film tale of crime an intimate and holdin picture of the criminal life of the lower stratum of urban existence, the screening of which has resulted in some unusual and comprehensive—without sub-titles—pictures of this form of existence. This part of the subject holds until well into the second reel, where the motive changes, and with it the unity, and the plot becomes a chase after a criminal. The break between these two is hardly well led up to and comes as a complete surprise.

It shows the two brothers, in a family, one earning his money as leader of the wharf rats, a band of thieves, and the other poor because seeking honest employment, and therefore out of favor with his mother, who favors the son who has the money to support her. This gives a satisfactory contrast and character differentiation and occupies the whole of the first reel, which ends with the killing of the rich boat-house keeper—rich comparatively, we take it.

Then the officers come, and most dramatically, escape being shut off, the younger brother assumes the crime and escapes. From then on the film is occupied by the younger brother, Herkell Mayall, who adds a most imposing part to the already large number of creditable roles that he has filled.

After being a fugitive from justice, the same brother sees a personal in the paper telling him to come home, as his mother is dying. His arrival in his home town is witnessed by the officers, and he is followed to his home. His mother is found dead, and the next moment the officers arrive. Much more is made of the death than is usually done with the average screen death, and the fade-away finds him being sorrowfully led away by the respectful officers. P.

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Direction—WEBSTER CULLISON

REVIEWS OF FEATURE FILMS

"ASHES OF HOPE"

Two-Real Broncho Drama, Featuring Francis X. Bushman. Released May 16.

Fred Willard Francis X. Bushman
Zalata Ruth Stoenhouse
Charles Donlin E. H. Calvert
Norton Bryant Washburn
The Judge Harry Holmes

The opening scenes of this film give promise of an interesting story of the theater; but all too soon the author leads his characters off on a melodramatic tack that, whatever it may offer in the way of excitement, prevents the illusion of life in the theater or elsewhere. Things move reasonably enough for a time. Zalata scores a triumph as a classic dancer, much to the delight of her manager and sweetheart, Fred Willard. Among her conquests is Charles Donlin, a lawyer, who, through a dramatic critic, arranges a meeting at a popular restaurant. It is odd that Zalata, depicted as a sincere woman, should not only accept the invitation from a stranger, but choose Fred as well.

Occurrences at the restaurant are more extraordinary. After drinking a few glasses of wine, Donlin so grossly insults the dancer that she strikes him across the face and rushes from the crowded room, leaving her wraps behind. It is not at all likely that a reputable lawyer, about to be elected district attorney, would invite a dancer to dine in a public place and then drag her wine; but something of the kind must have happened; else why should Zalata wander about the fields in a dazed condition, and finally fall unconscious? She is picked up, carried to a church hospital, and after three days released with a note accounting for her absence.

Having mislaid the note, Zalata is unable to convince Fred that her story is true, and he turns her away without even bothering to make inquiries at the hospital. Then the dancer forgoes her profession to bury herself in the church and work among poor children. A child dies in the public playground; and for some almost unaccountable reason Zalata is accused of killing it. By this time Fred has found the missing note, and is hunting for his lost sweetheart. He finds her in jail, attends the trial, and sees her attack District Attorney Donlin when he is summing up the case for the prosecution. Of course, the girl is acquitted, and returns to the arms of Fred.

Whatever one may think of this story, there can be no question about the merit of the acting of Francis X. Bushman, and Ruth Stoenhouse in the principal roles. Both are far more natural than the photoplay supporting company is efficient and settings are adequate. Photography varies.

"SHORTY'S TRIP TO MEXICO"

Two-Real Broncho Feature, Produced by Richard Stanton. Scenario by Thomas H. Ince and Richard V. Spencer. Released June 8.

Shorty Hamilton
Pedro Sanchez Thomas Kurnan
General Caramba Lewis Morrison
Ana Ramona Radelli

Due to its timeliness the presence of the Mexican rebels in this picture in all their brown-skinned reality will lend it the added interest to those pictures of "Shorty," whose personality and way are by this time known to all. We wondered at the time of "Shorty Escapes Matrimony" what had become of the pretty señorita he met in Mexico and promised faithfully that he would return. This is the installment where he keeps his word and, besides, smugly a few arms to the rebels. How on pay day he was approached by the Mexican agent and lured by the promise of the latter, mans the auto with the ammunition and guns aboard and picks a crew of cowboys. Arrived across the border, "Shorty" determines to visit the girl, and is the means of liberating her and her father from the rebel guard, which have taken their house and are looking for their captive. This little turn serves to make the rebels their enemies, and then ensues one of the most exciting, rough, most hazardous of chases ever filmed, the cowboys in their auto and the pursuers reckless to the point of foolhardiness on their steeds. The Americans finally escape across the border, and "Shorty" is last seen smiling at the señorita, who has escaped with him.

The usual amount of condensed sunshine seems to have been caught in the scenes, especially in the chase, and the settings have been chosen, all outdoor, with the most artistic angle in view.

"THE CONQUEST OF CLAIRE"

Two-Real Pathé Comedy-Drama, Featuring Henry Porten. Released May 23.

Save for a touch of drama near the close of the film, and the drama, by the way, seems a trifle out of place, this subject offers pure comedy of a distinctly high caliber. It is so very well played by a company of German actors who know to the full the value of facial expressions and incidental bits of humorous business. After becoming accustomed to seeing Henry Porten in more mature roles, it is a pleasant surprise to find how readily she turns to the character of a hoydenish schoolgirl, who is up to all the pranks that disrespectful youth can devise. She pesters the life out of a crotchety maiden aunt and causes additional gray hairs on the sparsely covered head of her father.

Matters reach a climax in the unseated household when Claire, disguised in a suit

of man's clothes and a flowing beard, enters her aunt's room at night and pretty nearly causes that timorous lady to die of heart failure. Boarding school is the only place for Claire, and there, surrounded by kindred spirits, she becomes the ringleader in mischievous escapades. Perhaps the heartiest laugh in the picture is reached shortly after the girl, in night attire, gather at the windows to enjoy the serenade of young men perched on the garden wall. Their music is brought to an abrupt end when the principal of the school bathes them with the stream from a hose.

When Claire returns home for a vacation she displays all the airs of a supercilious society miss, and insists upon evening dress at dinner, much to the annoyance of her comfort-loving father. As played here there are many subtle comedy touches in these scenes, always shown at their best by sharp photography. Of course, there is something of a love story present, and it is to bring this to a satisfactory termination that the unexpected moments of drama are introduced. Claire is wounded by her sweetheart while he is hunting, and a common anxiety over the injury unites the fathers of the young people, who long have been enemies.

The film is staged with the care customary in the product of Germany, and offers all the elements of a first-class motion picture comedy.

"THE ACID TEST"

Two-Part Feature Produced by the Vitagraph Company and Released May 12. Scenario by Shannon B. Myers. Directed by Maurice Costello and Robert Gaillard.

Tom Marston Maurice Costello
Mrs. Marston Thomas H. Mills
John Gainer Robert Gaillard
Grace Ashton Mary Charleton

"Pure love like pure gold will stand the acid test," we are told at the end of the play, but it needs this bit of printed advice only by way of emphasis for the film "got over" in meaning as in many other ways without this bit of philosophy.

It is primarily a character study of a man and his wife, with Maurice Costello as the husband and Mary Charleton as the wife. The other characters, except for brief intervals, are negligible. On the other hand, it gives the two principals almost two roles to themselves, and the work of Mary Charleton is a revelation. It is also a treat and a good many other things that are complimentary. Not that she plays an emotional part, for, on the contrary, the character is that of a cold-blended girl, spoiled by the attentions of too many men, but whatever her mood, she plays the role to distinction. From the flirt and indifferent girl, cold and careless of others, she gradually changes into a lovable wife. The husband, Costello, has a clever but less arduous part to play. The love passages and conversation are taken by him with his usual poise and ease.

The scenario is so arranged as to make it a study of character. The story has been adequately staged.

The girl is beautiful and spoiled, and the constant attentions of the men have her seemingly cold. Then one day she meets the millionaire from Colorado, and, attracted by his money, she promises to marry him. A wife, she is still indifferent, and so thoughts as to make appointments with her husband and to forget to keep them. He determines to test her love which he has begun to suspect. He sends himself a telegram that he is ruined. His wife at once gives him a check for the total amount of her fortune. He tells her that he has lost this. They move to poorer quarters, where the cloak of democracy draws them together. They have gradually become a loving couple. Then one of her rich acquaintances finds her and offers to elope with her. She scornfully refuses. Her husband hears this from the outside and knows that she has stood the acid test. He then tells her of the deception.

"THE COUNTESS VESCHI'S JEWELS"

Two-Part Vitagraph Feature Produced by Ned Finley from the Script by Charles H. Davis and Marguerite Bertach. Released May 16.

Ruth Ada Gifford
Count Veschi John Egan
John Newlin Harry Northrup
Butler George Stevens
Landlady Kate Price

There are plenty of actors in the cast besides those listed above, and the picture in general is staged with average finish, although a little uncertain in places. About twelve hundred feet in length and not unusually interesting.

Otherwise the play was an up-to-date Raffles story, and the scenario might have been written in similar vein by Horning himself. There is a fair amount of excitement in it all; but the abrupt end militates against its complete success.

The poor clerk is invited to the house of his rich employer. On the way he, by mistake, gets the valise of another guest, and finds in it the burglar's kit. He warns the countess to put her jewels in the safe that night; but when the safe is robbed he is suspected, and a guard placed around his room until morning. He slides down a rope, with the daughter of his host helping him, and together, by the aid of a motor boat, they overtake the robbers and bring them back at pistol point. The guilty guest is then led to jail, and the film ends abruptly. The second reel is split with California Alligator Industry.

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